CHESS BLOSSOMS.

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CHESS BLOSSOMS:

A SELECTION FROM THE COMPOSITIONS
OF

FRIDESWIDE F. BEECHEY.

WITH SOME HINTS ON THE CONSTRUCTION
AND SOLUTION OF TWO-MOVERS,
ADAPTED FOR BEGINNERS;

AND THE

PRIZE PROBLEMS, END GAMES, AND VERSES
IN BRITISH TOURNEYS OF 1882.

MATLOCK BATH:
Published by the Authoress, Dovedale House.
1883.

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To

GENERAL,

THE RIGHT HONOURABLE

LORD WOLSELEY, G.C.B., G.C.M.G., &c.,

THIS VOLUME IS DEDICATED,

By permission,

As a tribute of admiration,

By his Countrywoman, THE AUTHORESS.

Lord Wolseley.—Title nobly won
On Egypt's plains, 'neath sultry sun:
Raise, Muse, thy voice to send the theme
Down Time's swift, ever-flowing stream.

Waft, Breezes, waft from shore to shore
Our hero's deathless fame;
Let Tel-el-Kebir evermore
Shed glory round his name.
Erin's brave son may God defend!
Laurels enwreath his brow;
Entwined may rose and shamrock blend,
Year after year, as now.

On him we lean if foes invade,
Fearless, relying on his aid.

Courage and caution, skill and thought,
Alike in Chess and War we need;
Indued with these, full well he fought—
Routed the rebel hosts with speed—
O'erwhelming them by daring deed.

Preface.

THIS little book, compiled in hours of delicate health, was undertaken in the hope that ladies might more generally be led thereby to study the beautiful art of problem construction, at once an ennobling, elevating, and delightful recreation. The keen enjoyment felt in composing a problem is as great as that in painting a picture, in writing a tale, or in engaging in any other artistic pursuit. That ladies do not generally play chess well is owing not so much to a deficiency of intellectual capacity, as to their sensitive natures, and to the difficulty they experience in concentrating their minds on any subject when in company. For these reasons the composing and solving of problems seem more adapted for ladies than the playing of games, and recent facts tend to show that this is so, for ladies have carried off prizes in Problem Tourneys, while their successes in actual play have been by no means so frequent.

I take this opportunity of thanking chess editors at home and abroad for their kindness in announcing the publication of this little work, and those who have so readily assisted me in arranging its contents.

My light barque is ready,—her white sails unfurled,
To bear her away to the untried world;
Her pilot is Hope: with his clear, steady eye
He'll steer her through danger when tempests are high.

My cargo is wafted from Caïssa's isle,
And culled while I basked in the light of her smile;
If weeds midst the chaplet perchance have found room—
Remember that roses with thorns ever bloom.

Where snows are eternal, or 'neath sunny skies,
These flow'rets, now sleeping, to life shall arise.
Then speed, little barque, o'er the waves' sparkling foam
Bear "Blossoms," with greetings, away to their home.

April, 1883.

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Zukertort, Dr. J. H.

Prize Problems.

No. 1.

Motto:—"ASTORE."

Second Prize, *Jamaica Family Journal* Two-move Tourney.

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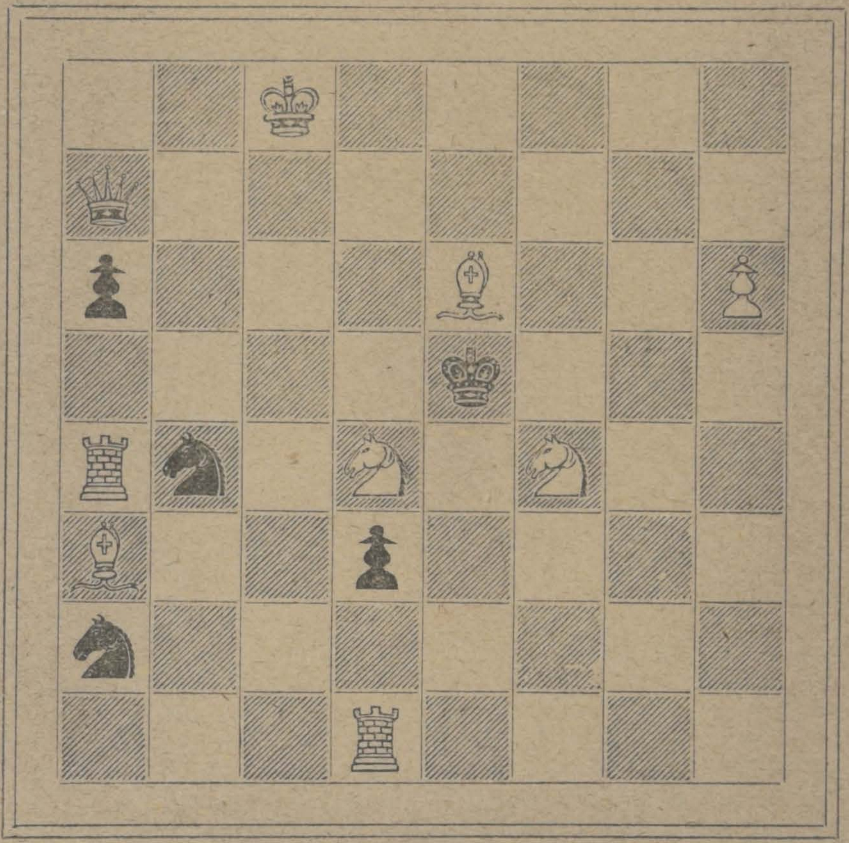

WHITE.

White to play, and mate in two moves.

No. 2.

Motto:—"FIDÉLE JUSQU' À LA MORT."

Fourth Prize in the *Leeds Mercury* Tourney, No. 4, Two-move Section.

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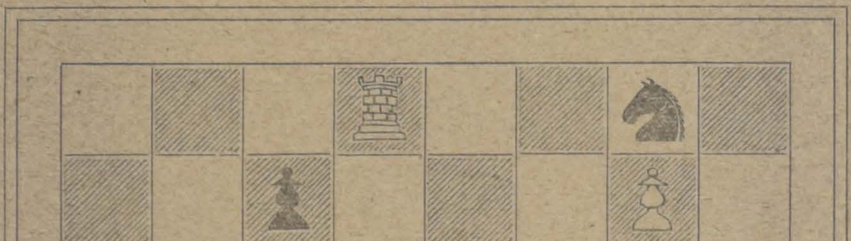

WHITE.

White to play, and mate in two moves.

No. 3.

Youth Tourney, No. 1.

Prize for best Single Problem, outside Winning Sets.

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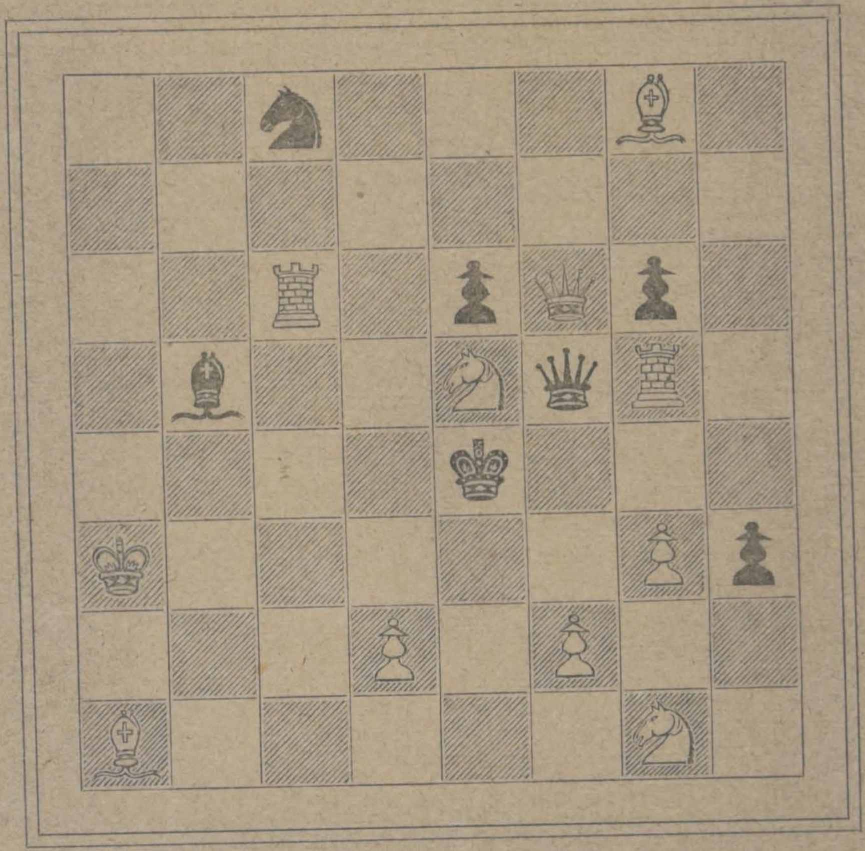


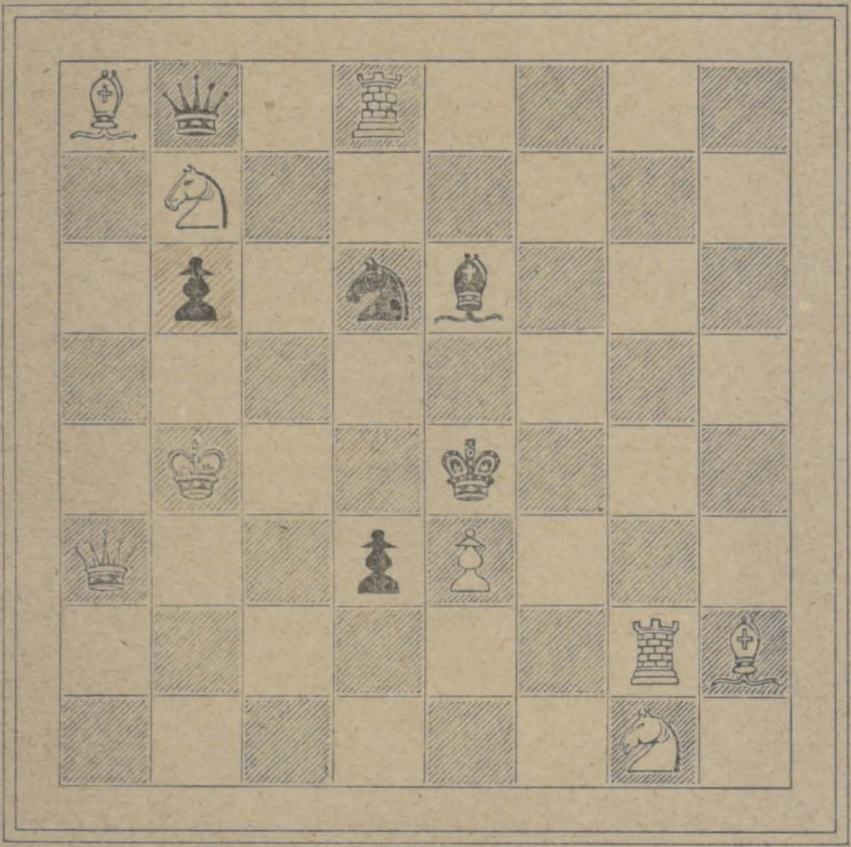
WHITE.

White to play and mate in two moves.

No. 4.

Elmira (N.Y.) *Telegram* Tourney.

The Second-best Problem by a Lady.



White to play, and mate in two moves.

No. 5.

Burnley Express Two-move Tourney.

(Fifth-best).

Motto:—"NIHIL SINE LABORE."

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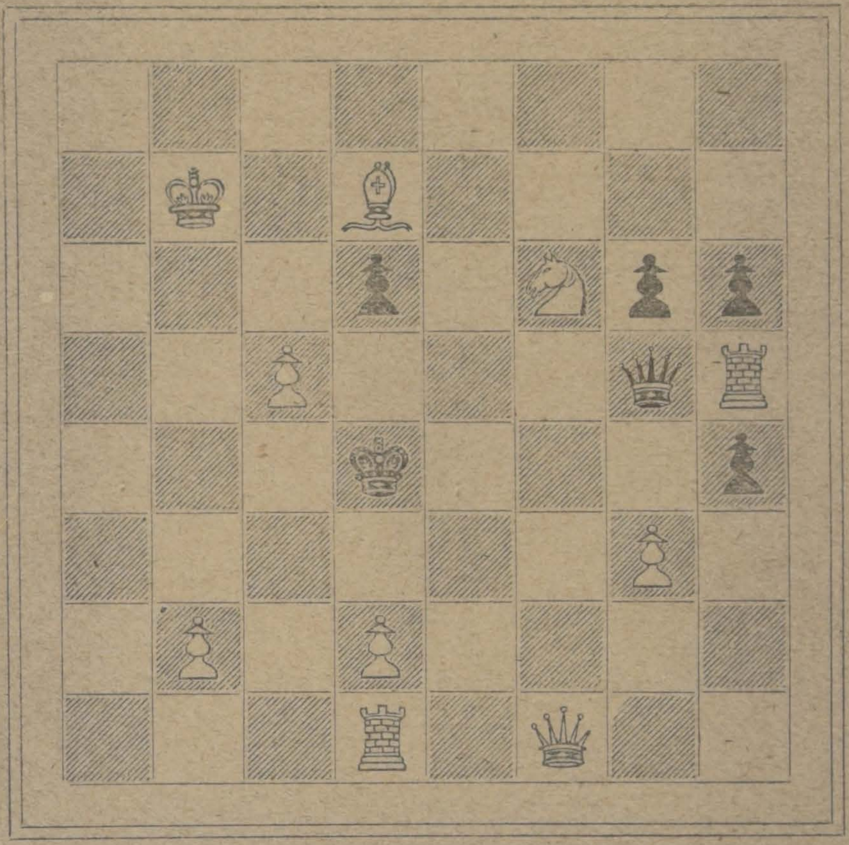

WHITE.

White to play, and mate in two moves.

No. 6.

Dedicated in sympathy to A. F. Mackenzie, on the occasion of the recent fire in Kingston, Jamaica.

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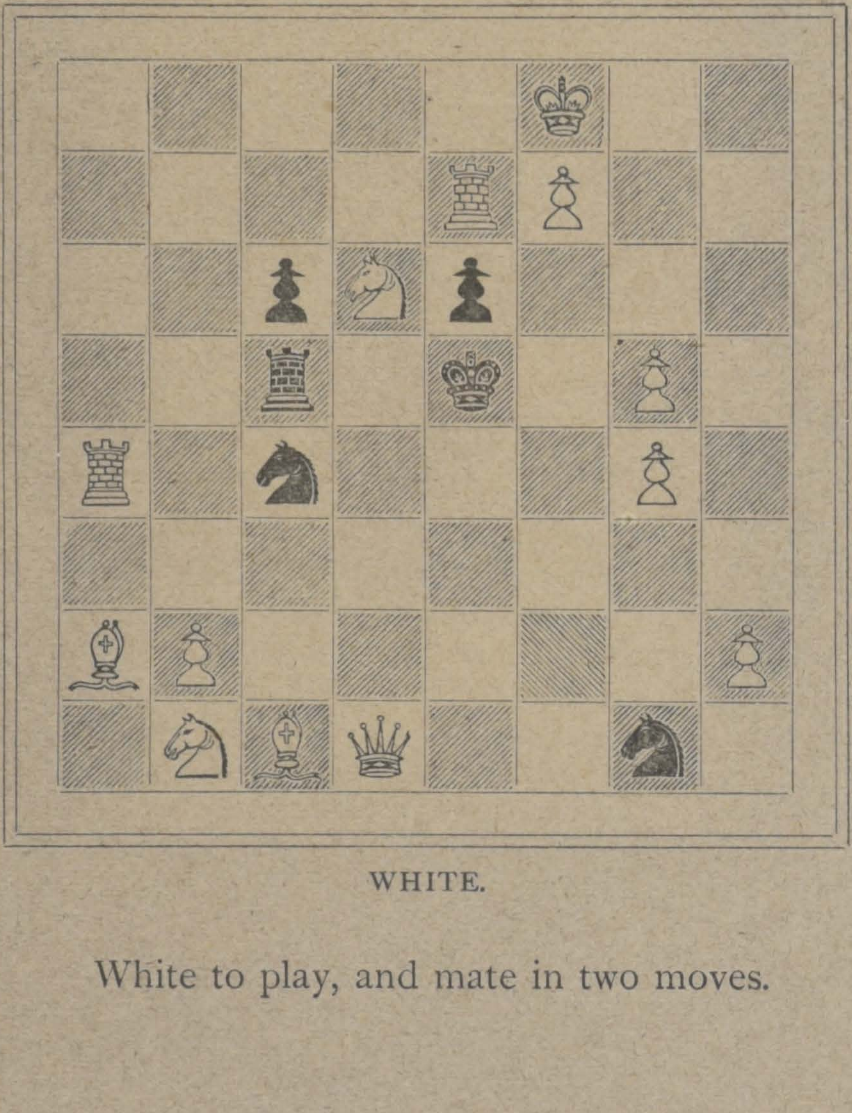

WHITE.

White to play, and mate in two moves.

No. 7.

From the *Illustrated London News.*

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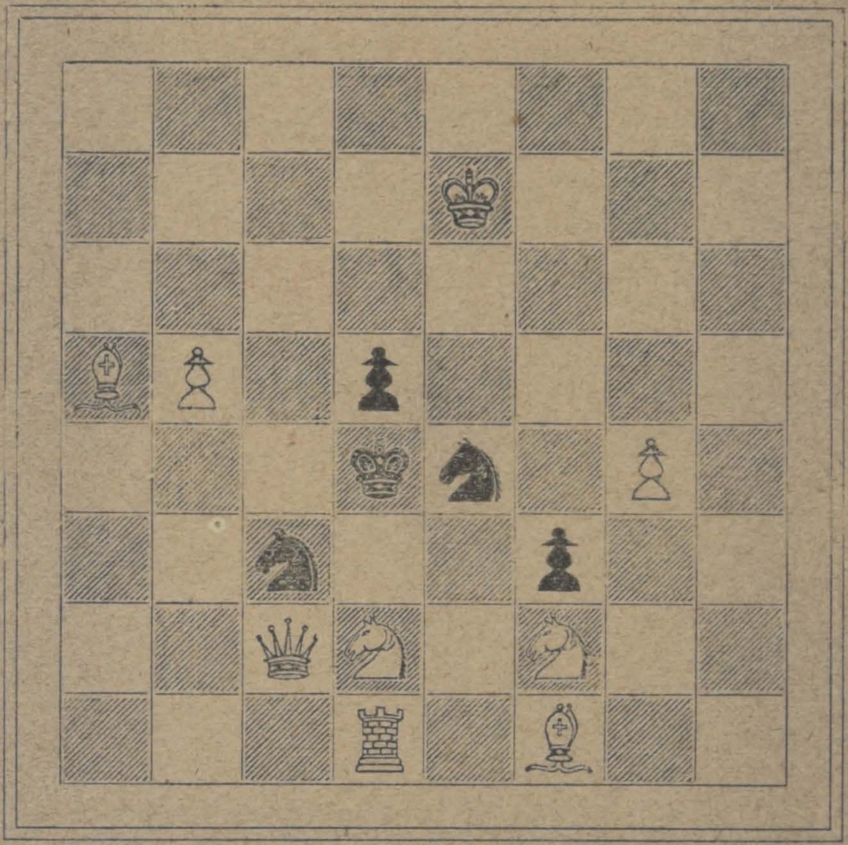

WHITE.

White to play, and mate in two moves.

No. 8.

From the *Illustrated London News.*

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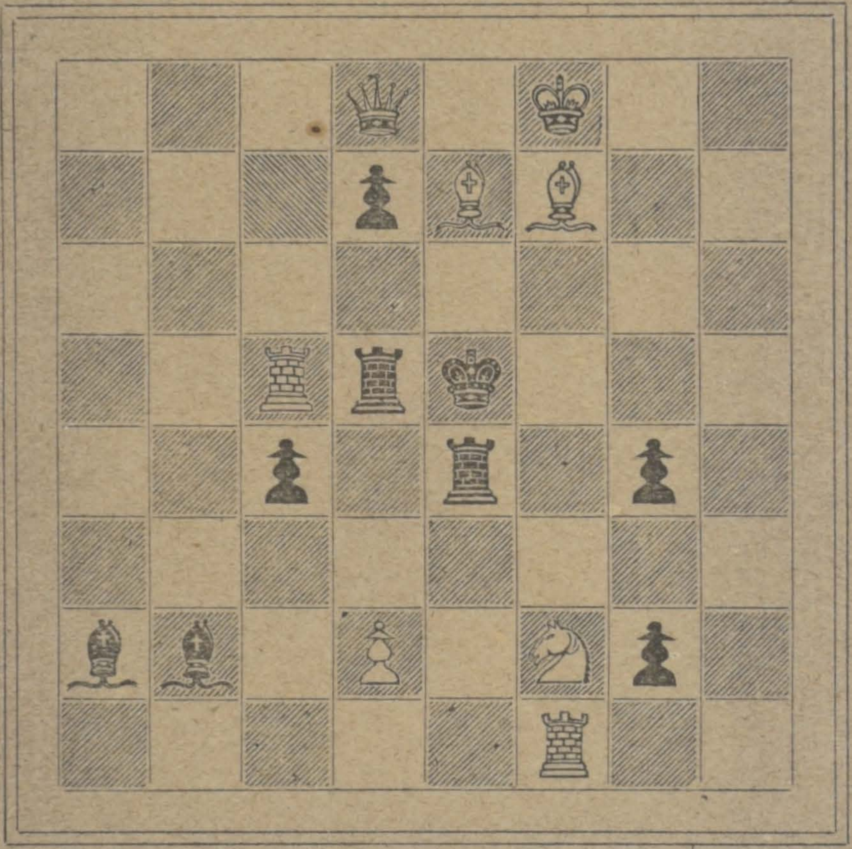

WHITE.

White to play, and mate in two moves.

No. 9.

From the *Illustrated London News.*

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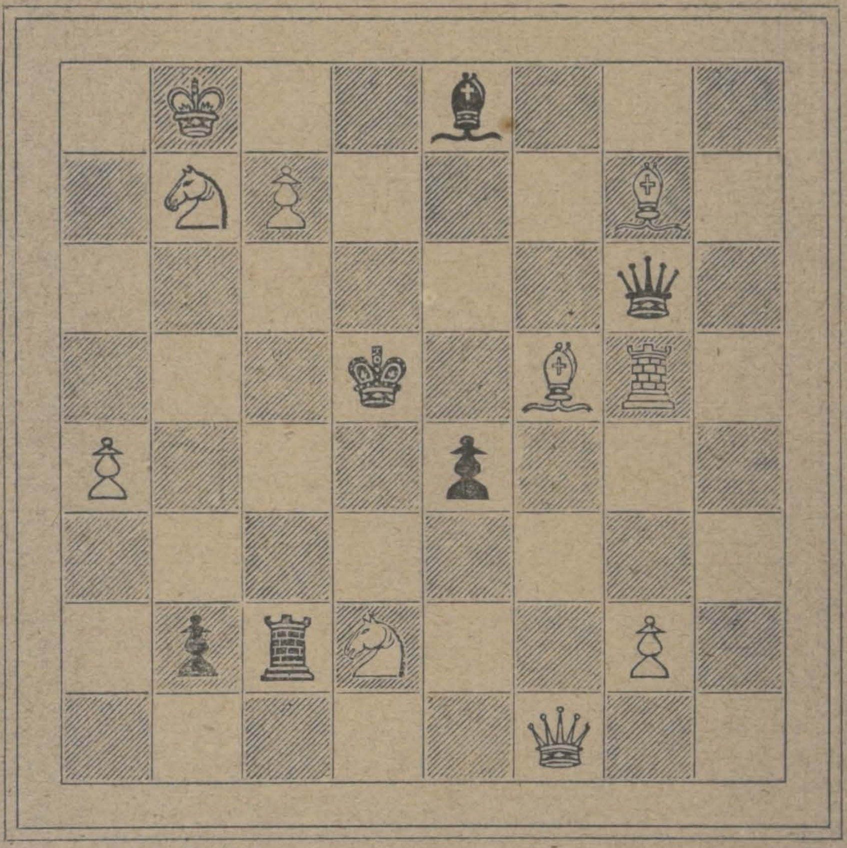

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White to play, and mate in two moves.

No. 10.

From the *Illustrated London News.*

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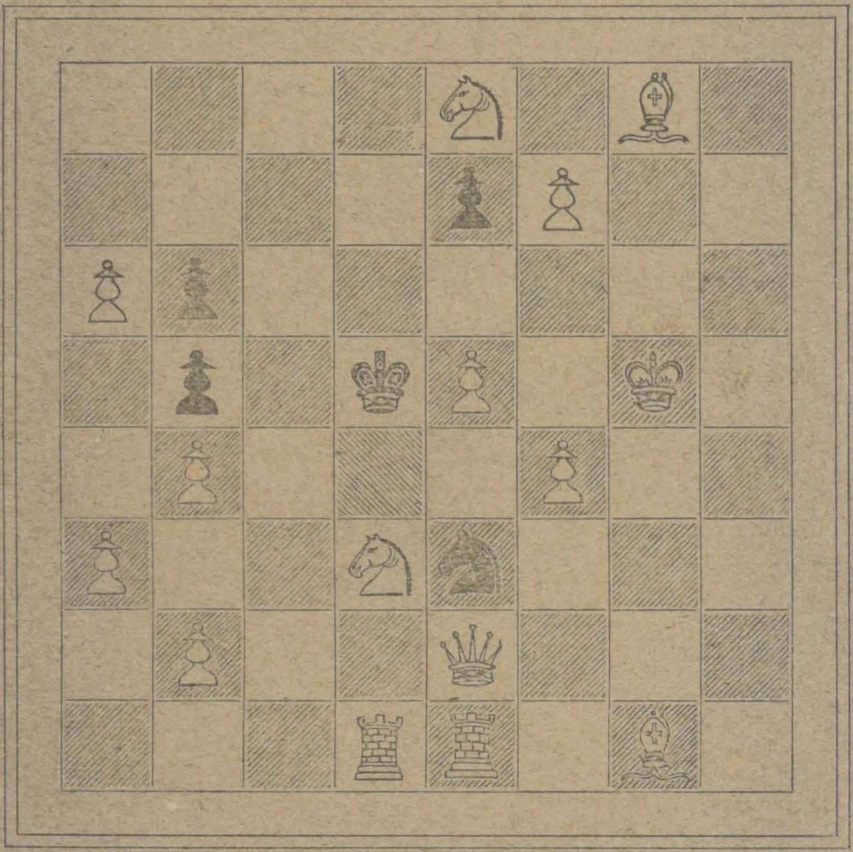

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White to play, and mate in two moves.

No. 11.

From the *Illustrated London News.*

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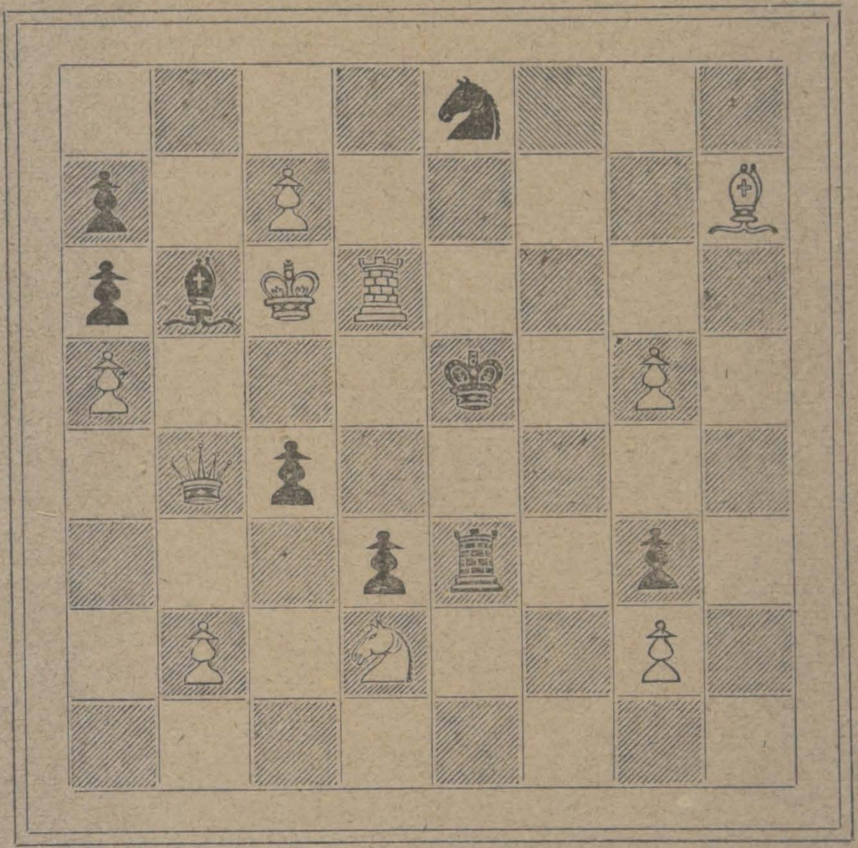


WHITE.

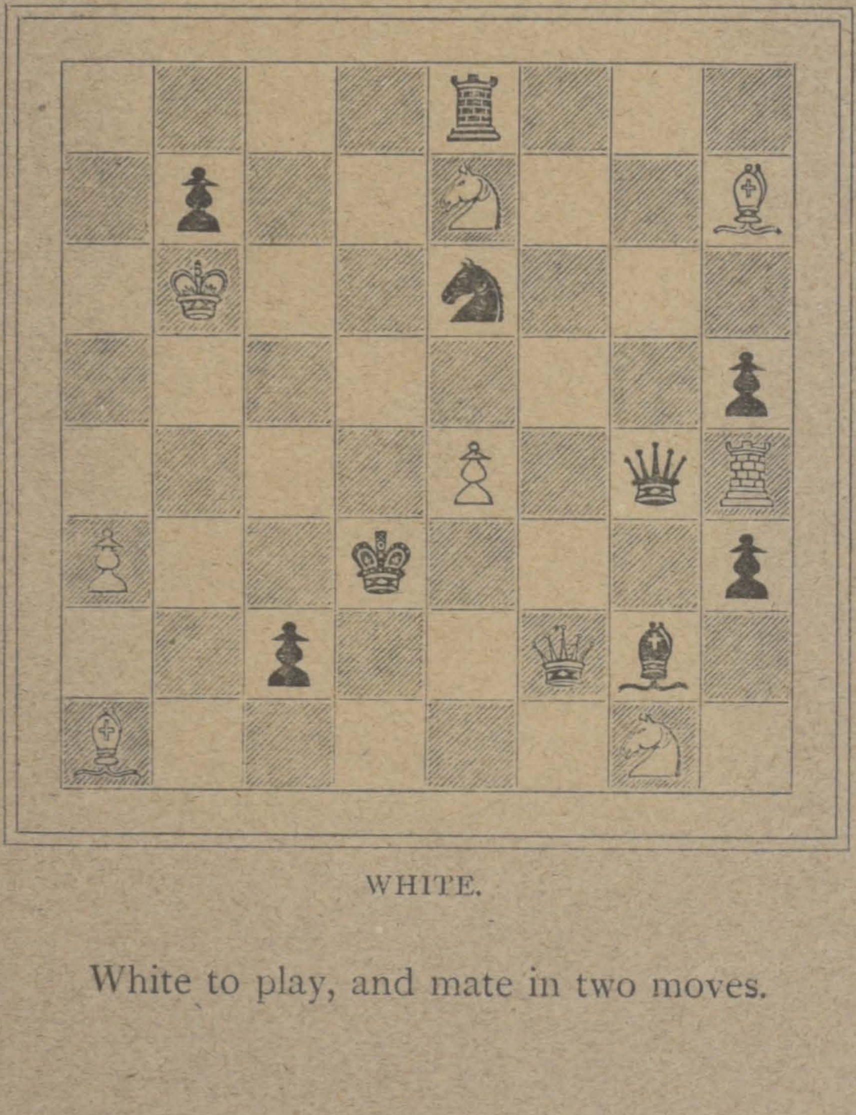
White to play, and mate in two moves.

No. 12.

Brighton Guardian Two-move Tourney.

Motto:—"TRUE BLUE."

BLACK.



WHITE.

White to play, and mate in two moves.

No. 13.

Brighton Guardian Two-move Tourney.

Motto:—"ENDYMION."

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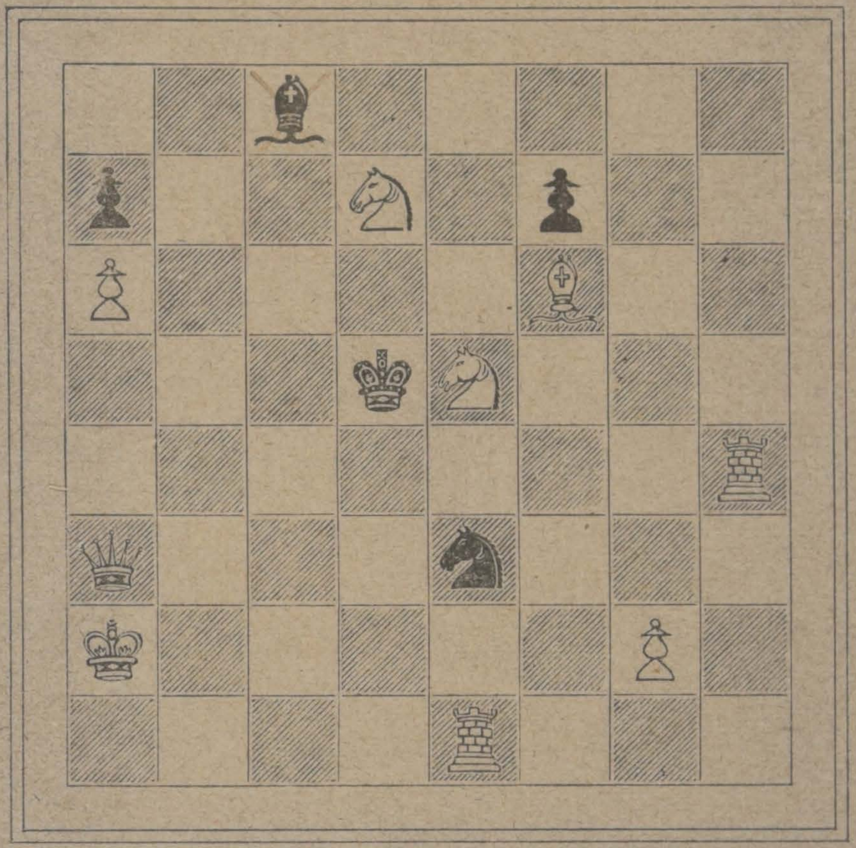

WHITE.

White to play, and mate in two moves.

No. 14.

Brighton Guardian Two-move Tourney.

Motto:—"REMEMBER, OR FORGET."

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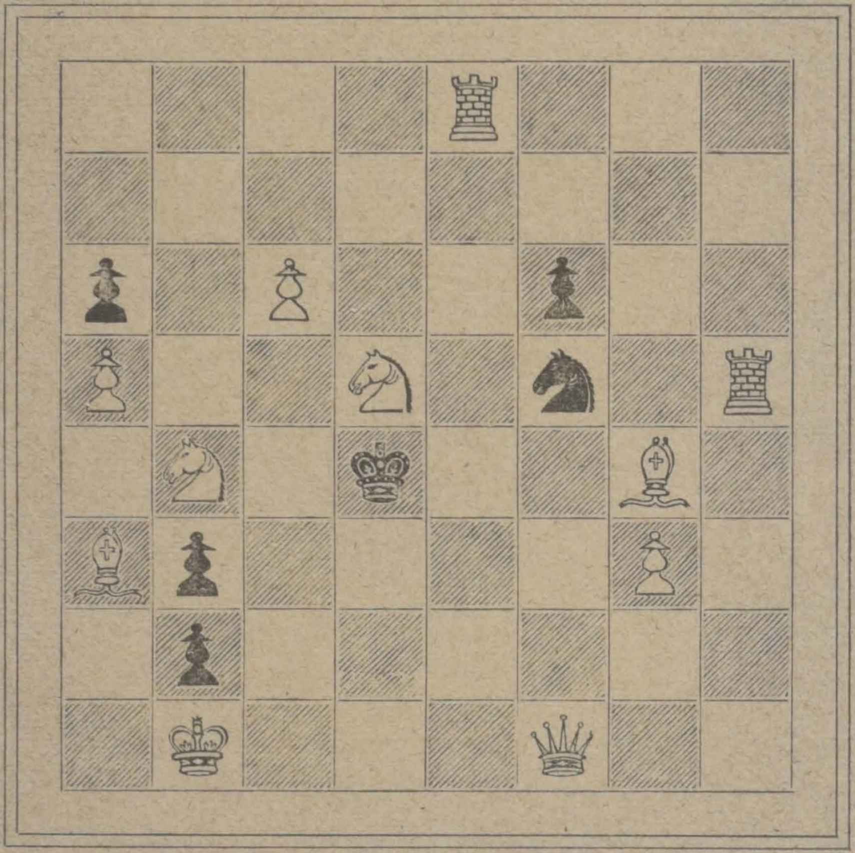

WHITE.

White to play, and mate in two moves.

No. 15.

From the *Brighton Guardian.*

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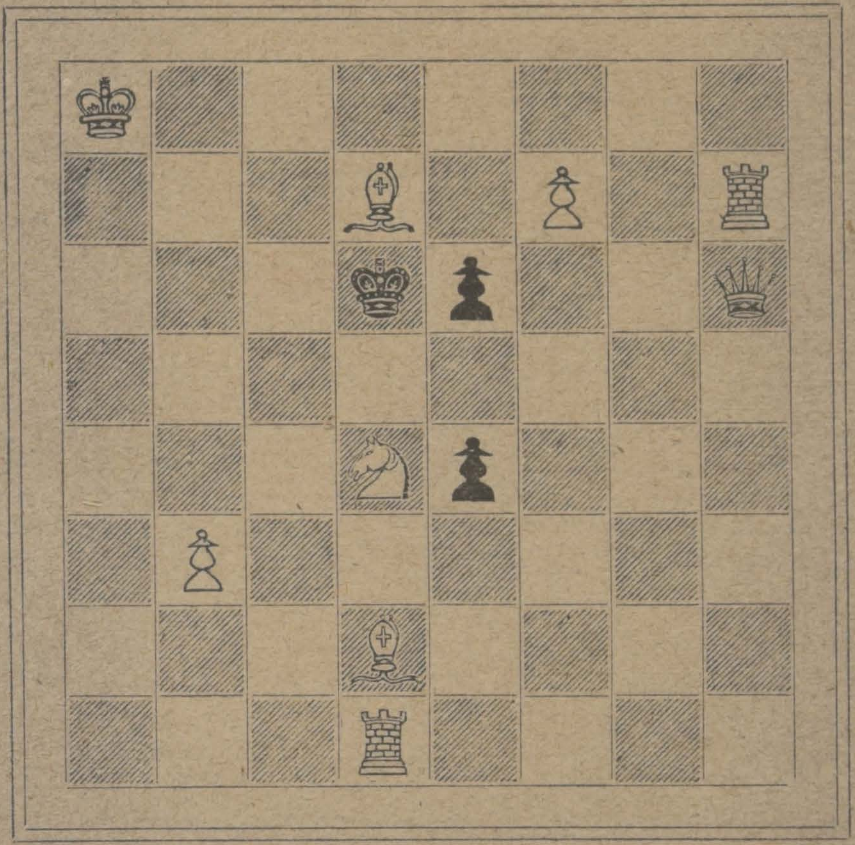

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White to play, and mate in two moves.

No. 16.

From the *Brighton Guardian.*

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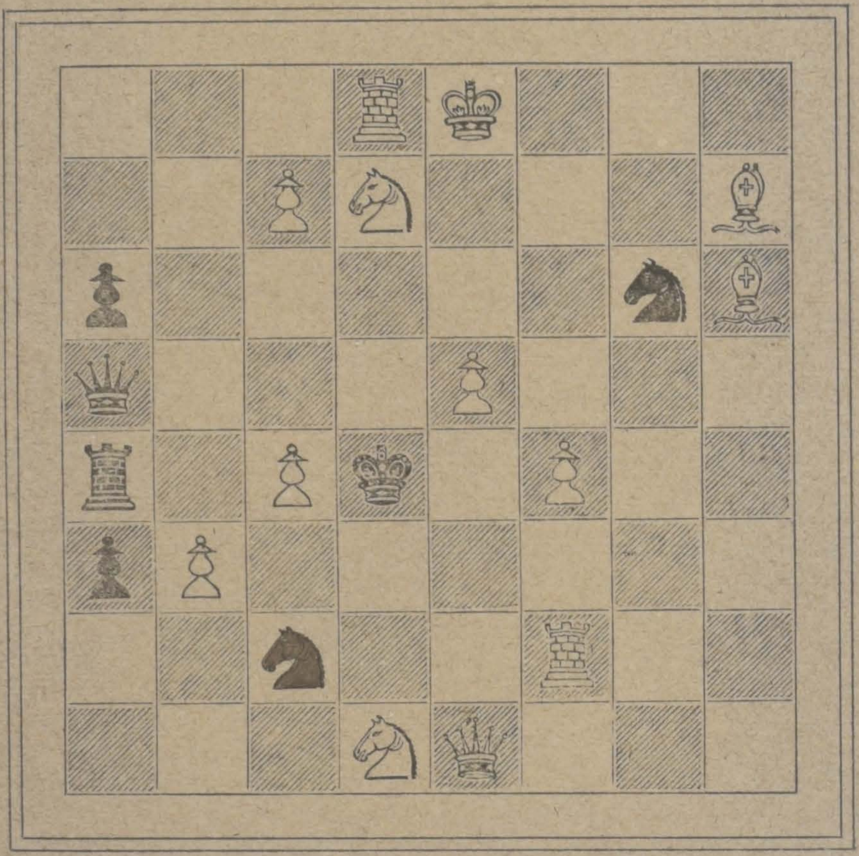

WHITE.

White to play, and mate in two moves.

No. 17.

From *British Chess Magazine.*

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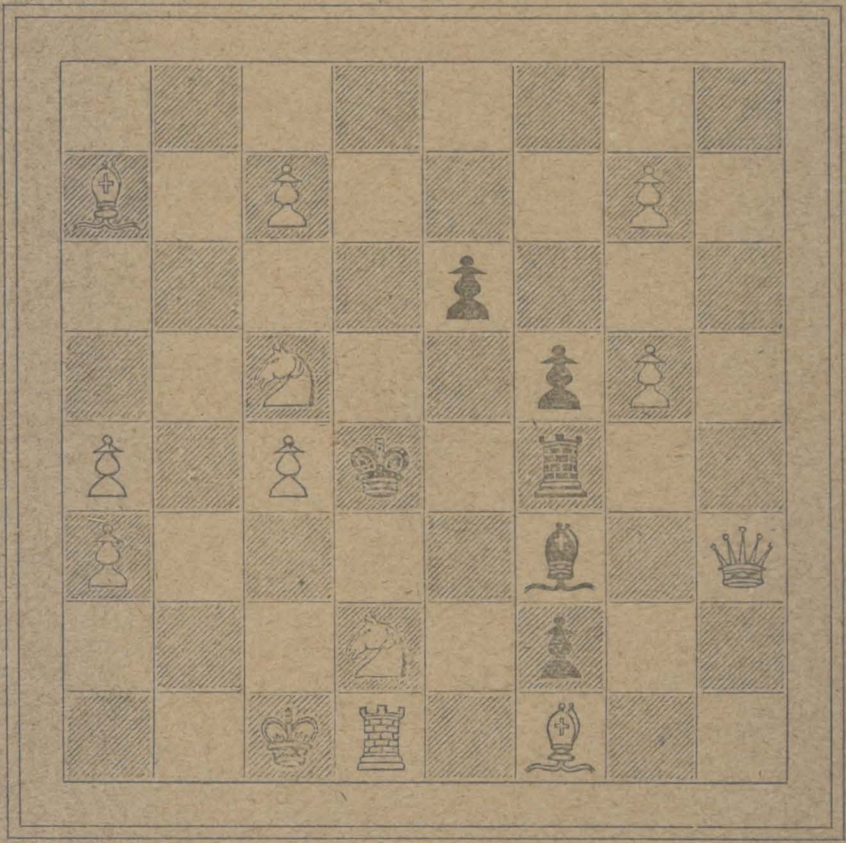

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White to play, and mate in two moves.

No. 18.

From *British Chess Magazine.*

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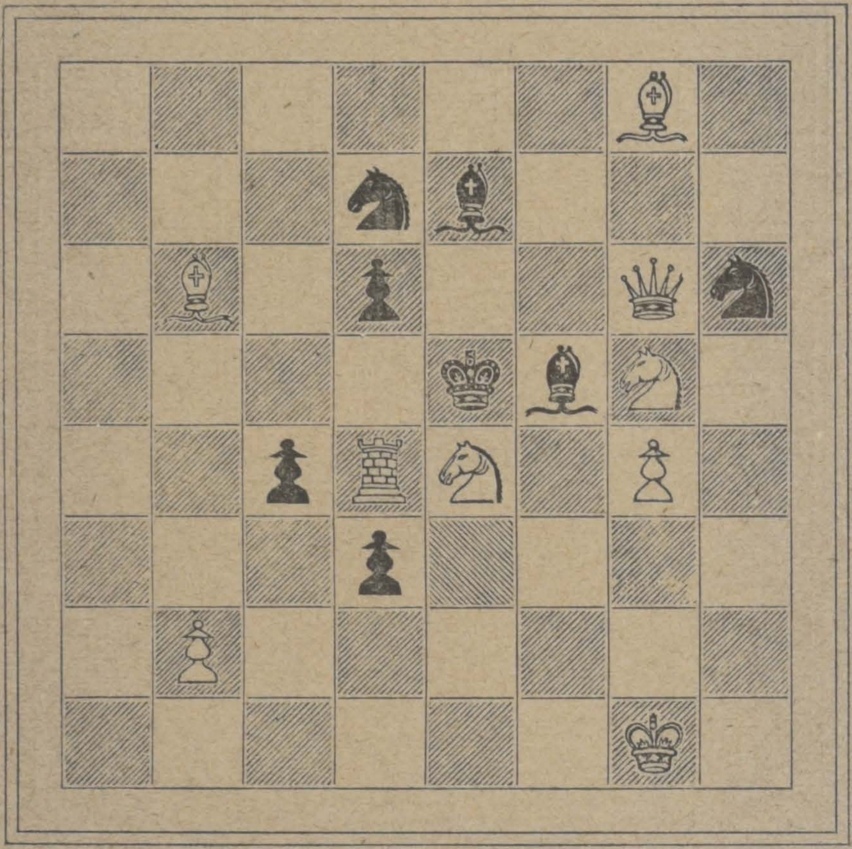

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White to play, and mate in two moves.

No. 19.

From *British Chess Magazine.*

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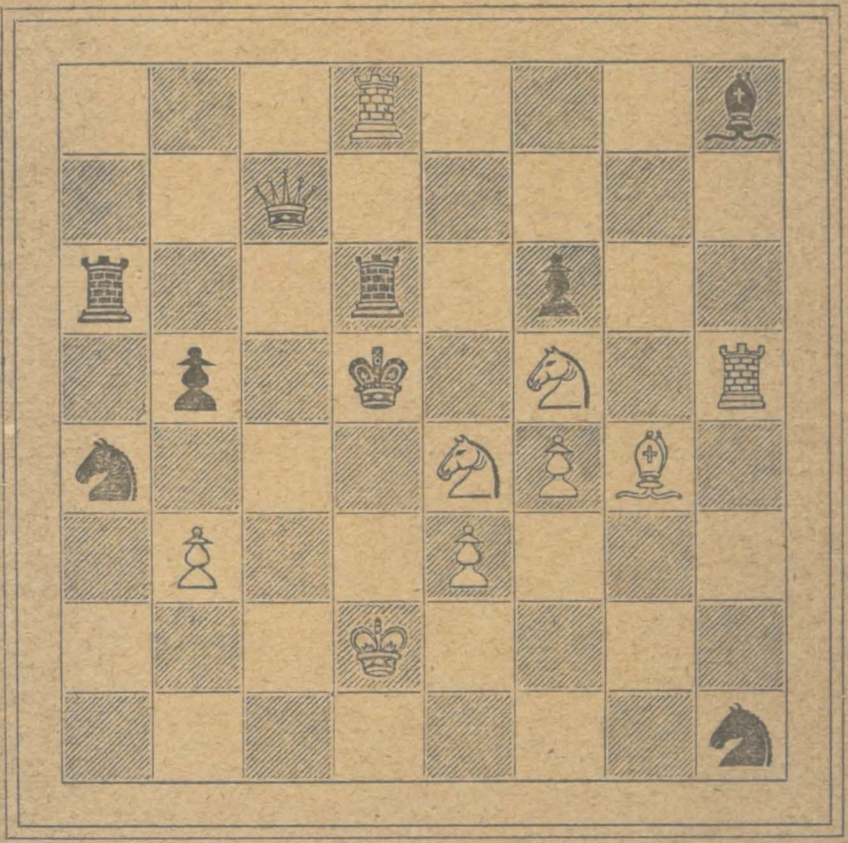

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White to play, and mate in two moves.

No. 20.

From *English Mechanic.*

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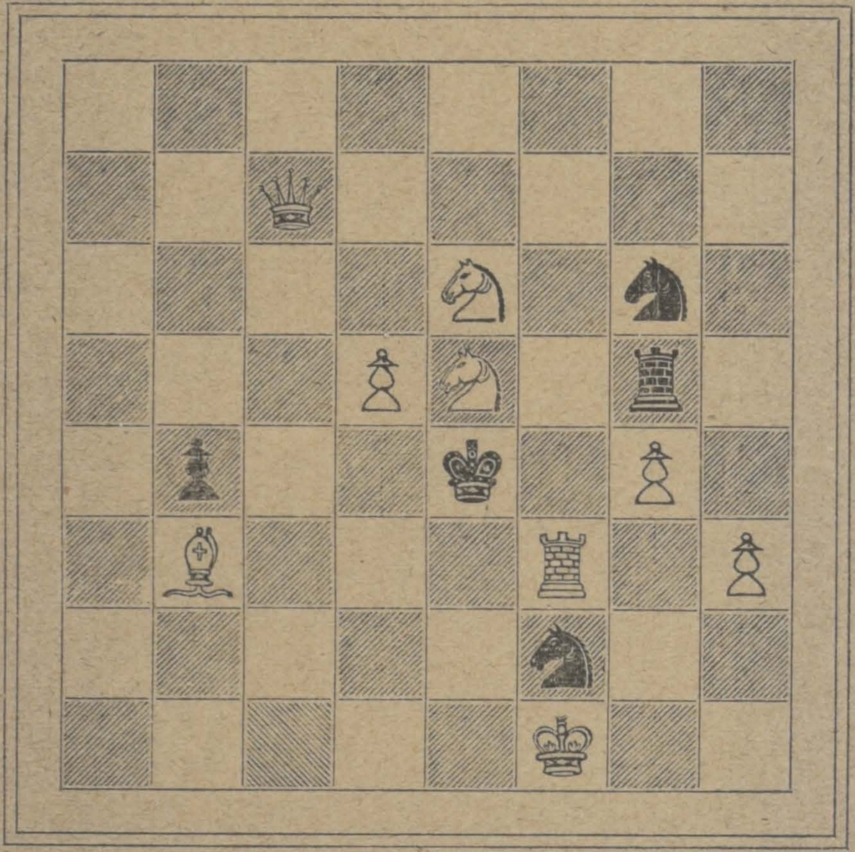

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White to play, and mate in two moves.

No. 21.

From *English Mechanic.*

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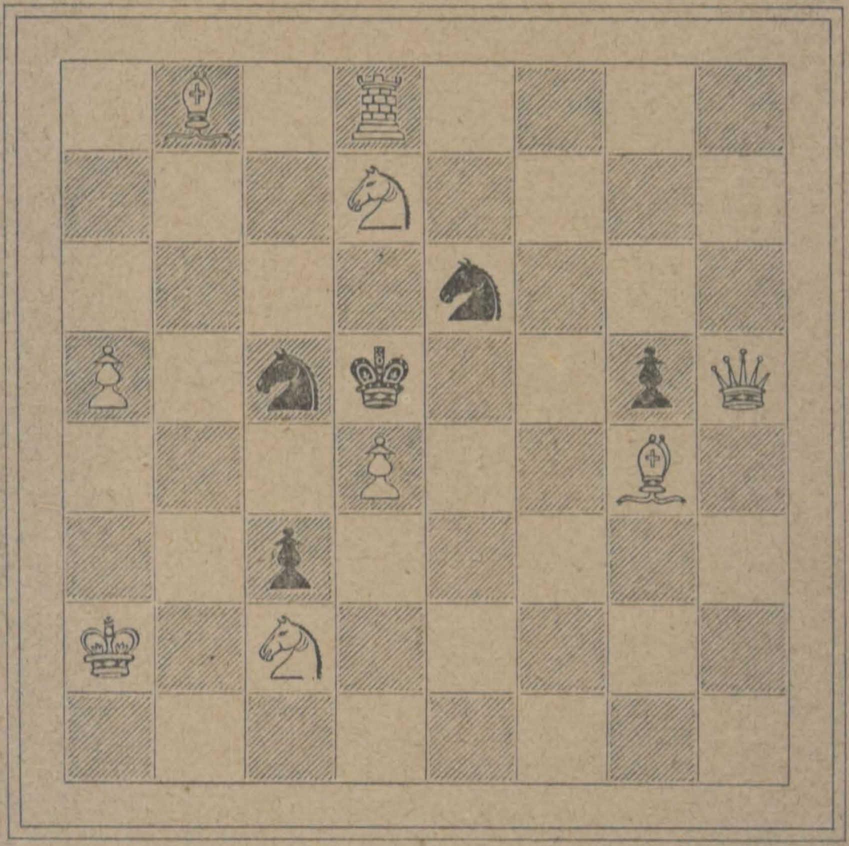

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White to play, and mate in two moves.

No. 22.

From *English Mechanic.*

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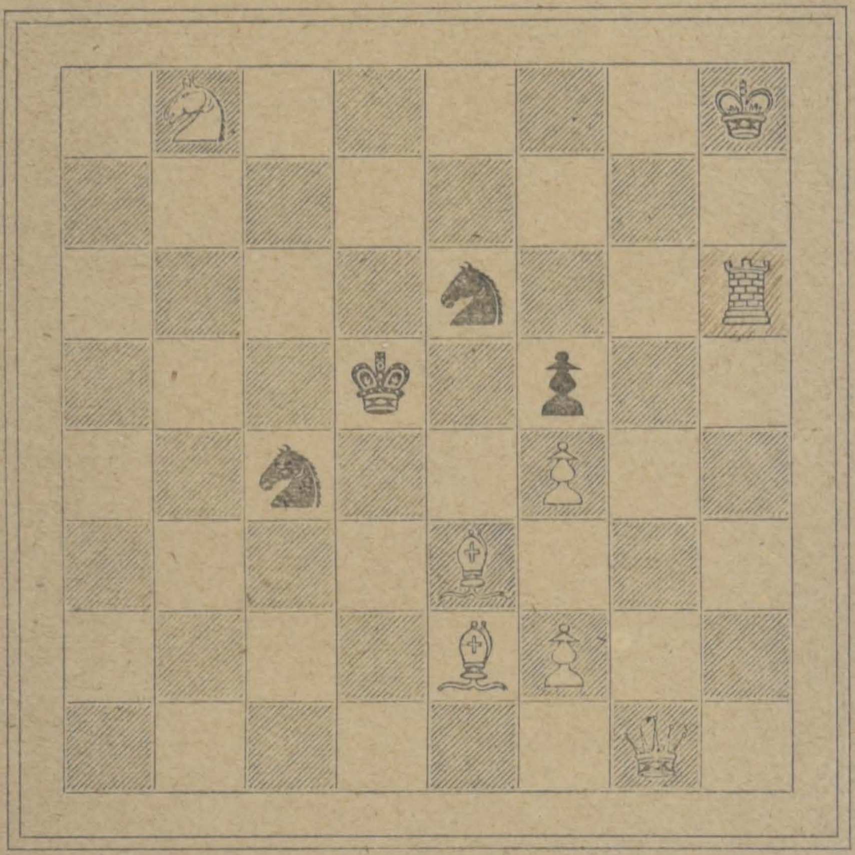

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White to play, and mate in two moves.

No. 23.

From *English Mechanic.*

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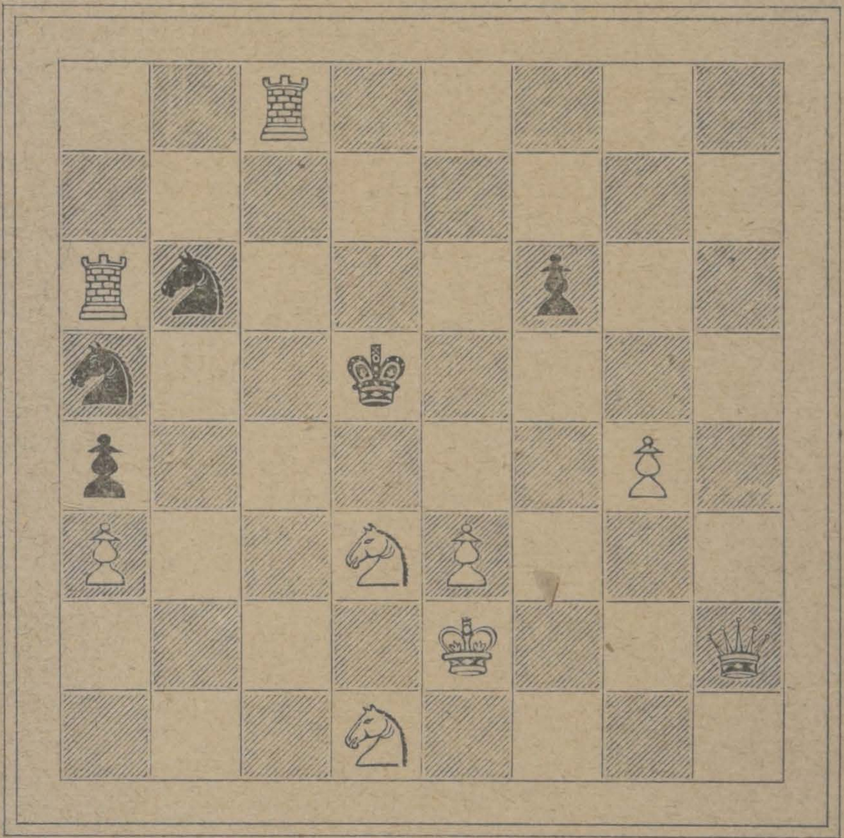

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White to play and mate in two moves.

No. 24.

From the *Torquay Directory.*

Motto:—"SHE STOOPS TO CONQUER."

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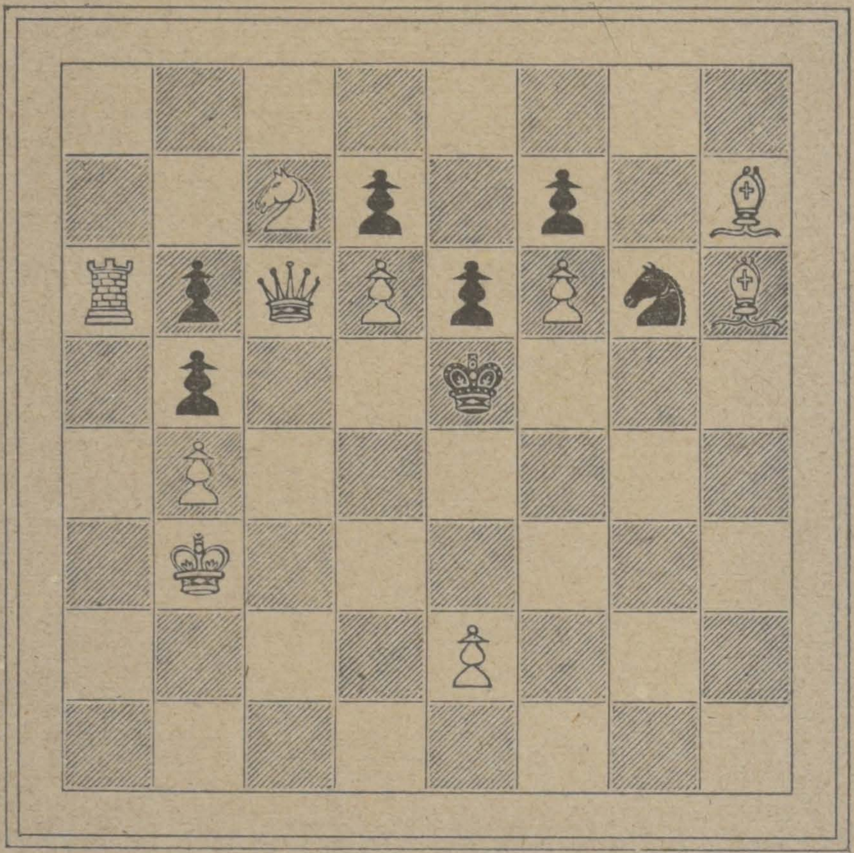

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White to play, and mate in two moves.

No. 25.

From the *Croydon Guardian.*

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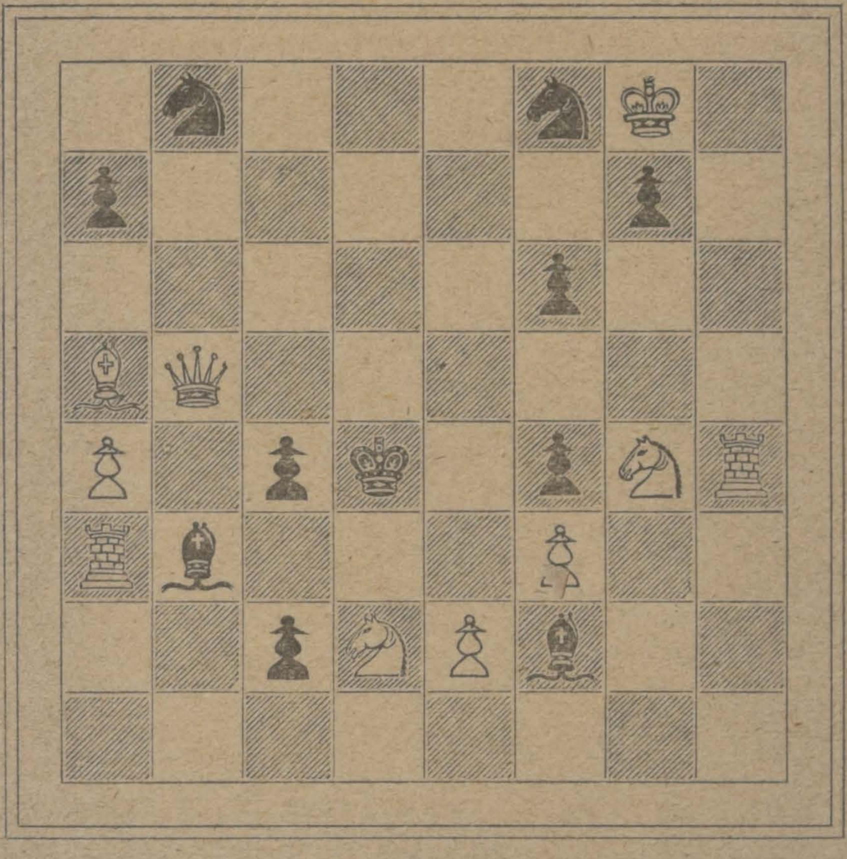

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White to play, and mate in two moves.

No. 26.

From the *Croydon Guardian.*

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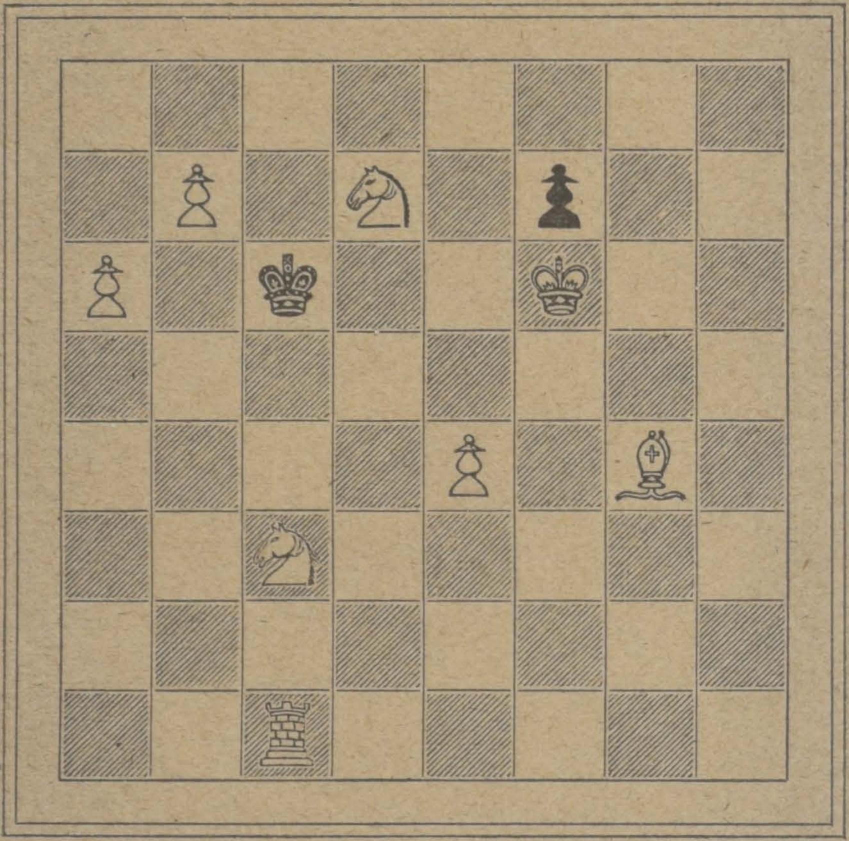

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White to play, and mate in two moves.

No. 27.

From the *Elmira* (N.Y.) *Telegram* Two-move Tourney.

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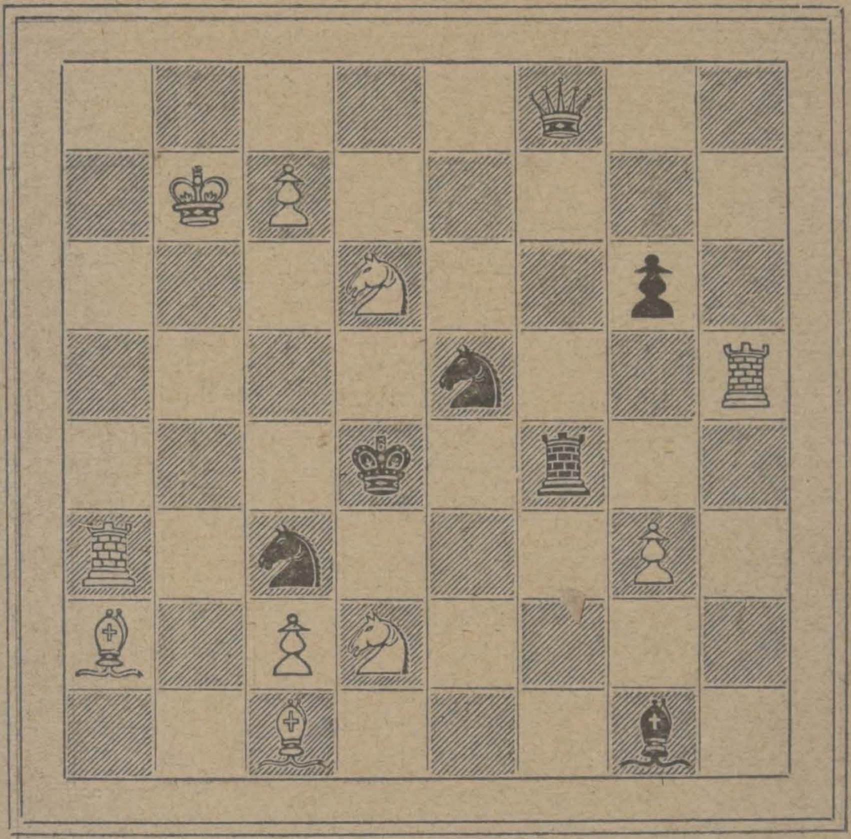

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White to play, and mate in two moves.

No. 28.

From the *Elmira* (N.Y.) *Telegram* Two-move Tourney.

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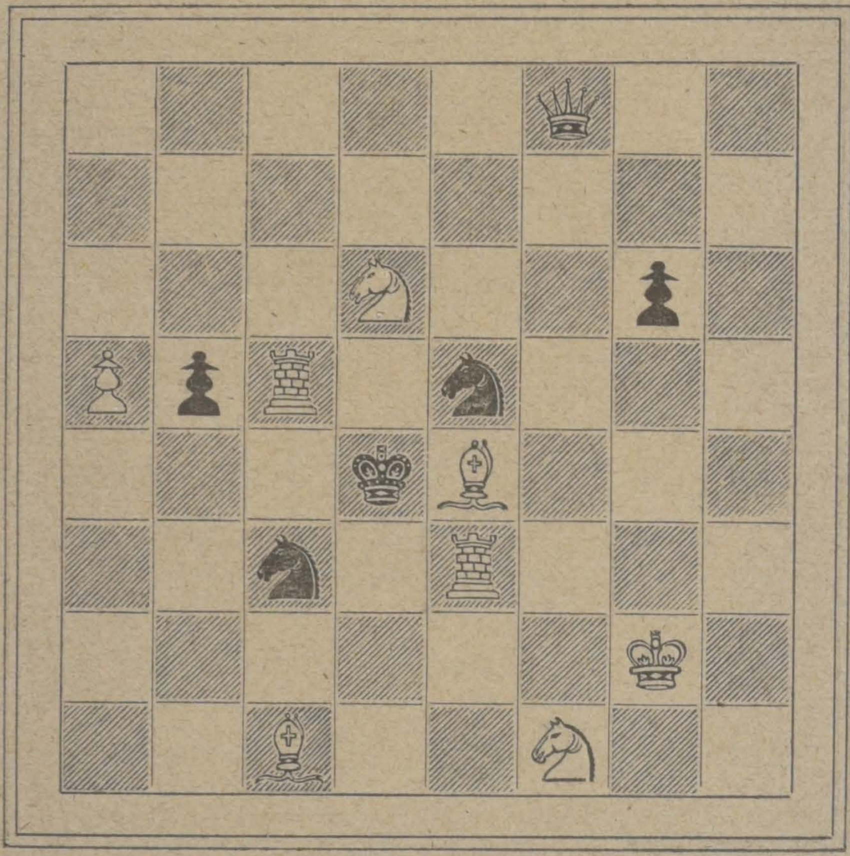

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White to play, and mate in two moves.

No. 29.

From *Youth.*

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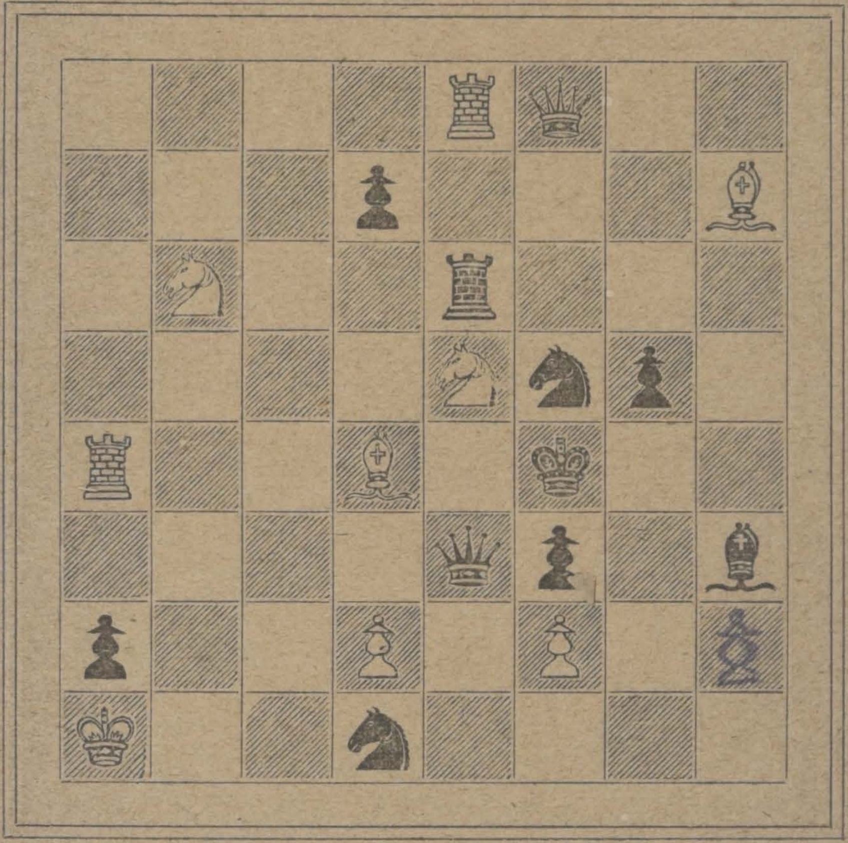

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White to play, and mate in two moves.

No. 30.

From the *Ladies' Treasury*.

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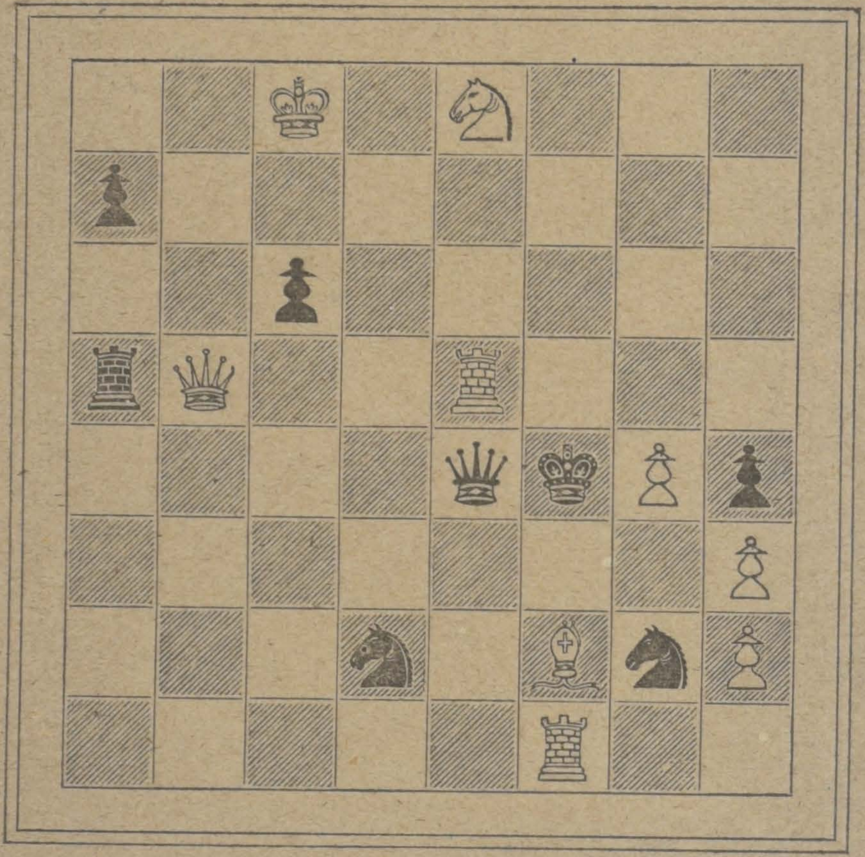

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White to play, and mate in two moves.

No. 31.

From the *Weekly Irish Times.*

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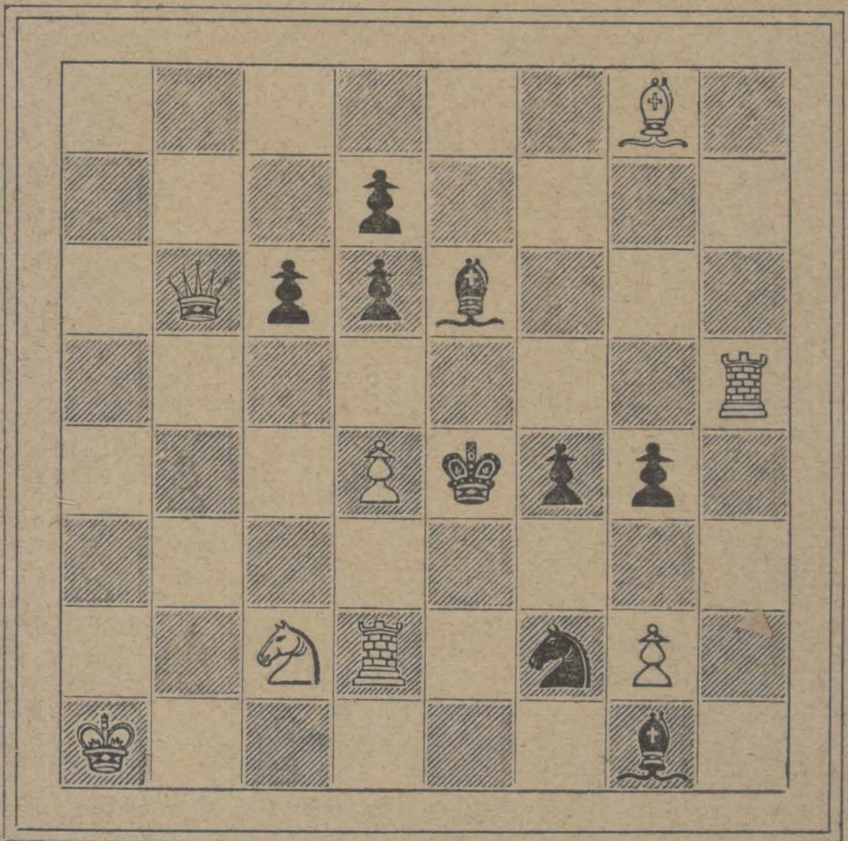

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White to play, and mate in two moves.

No. 32.

From *Brief.*

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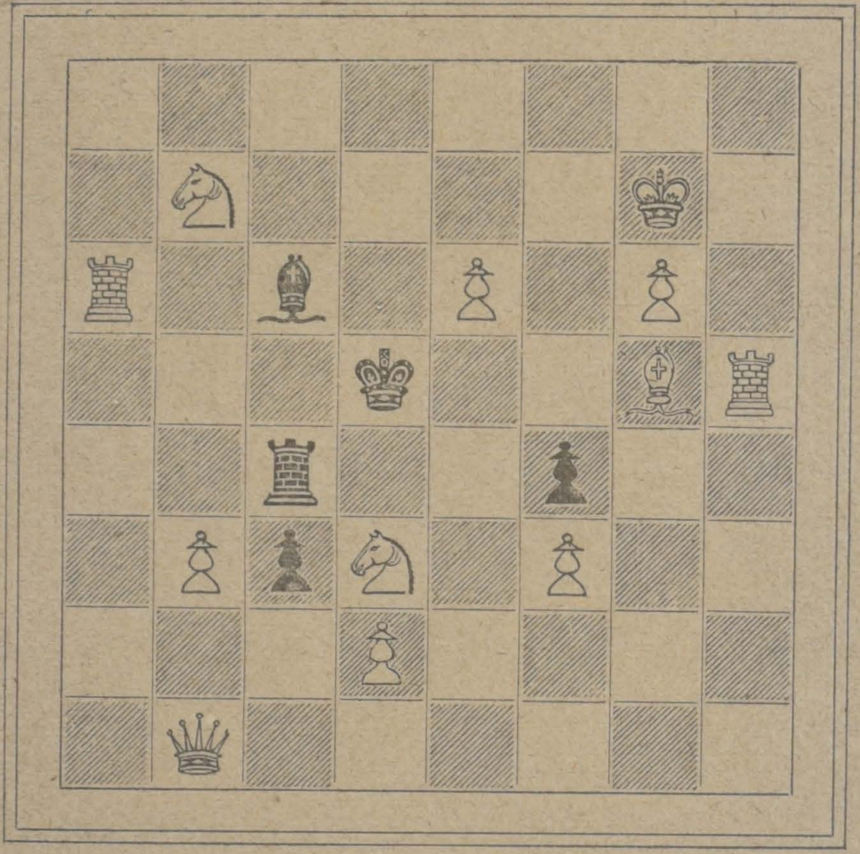

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White to play, and mate in two moves.

No. 33.

From *Youth.*

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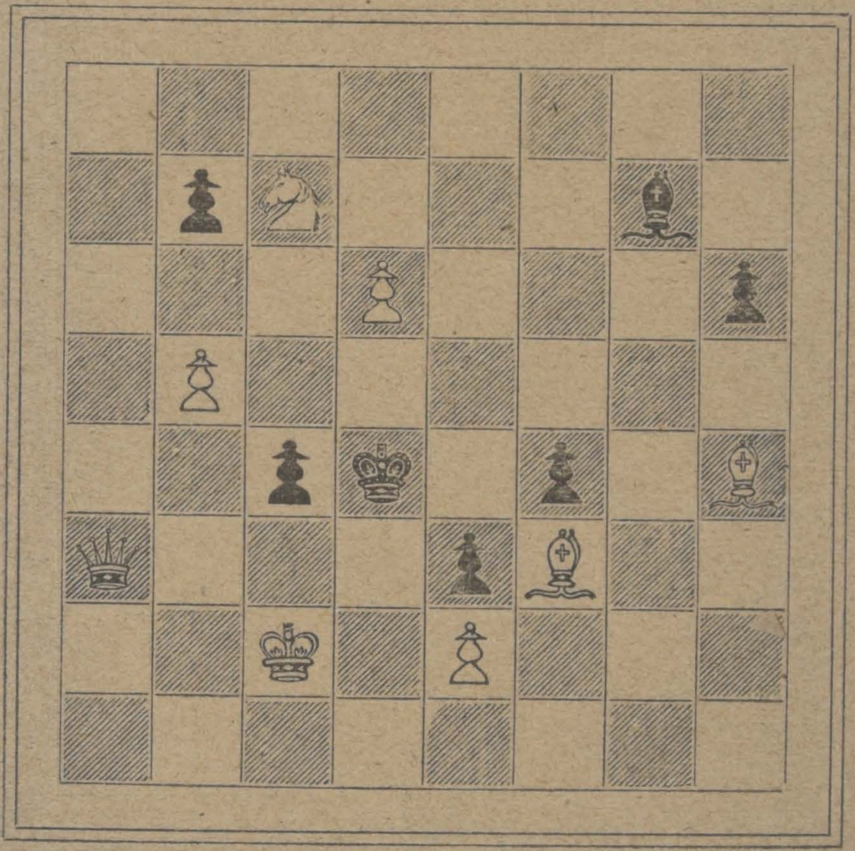

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White to play, and mate in two moves.

No. 34.

From *Brief.*

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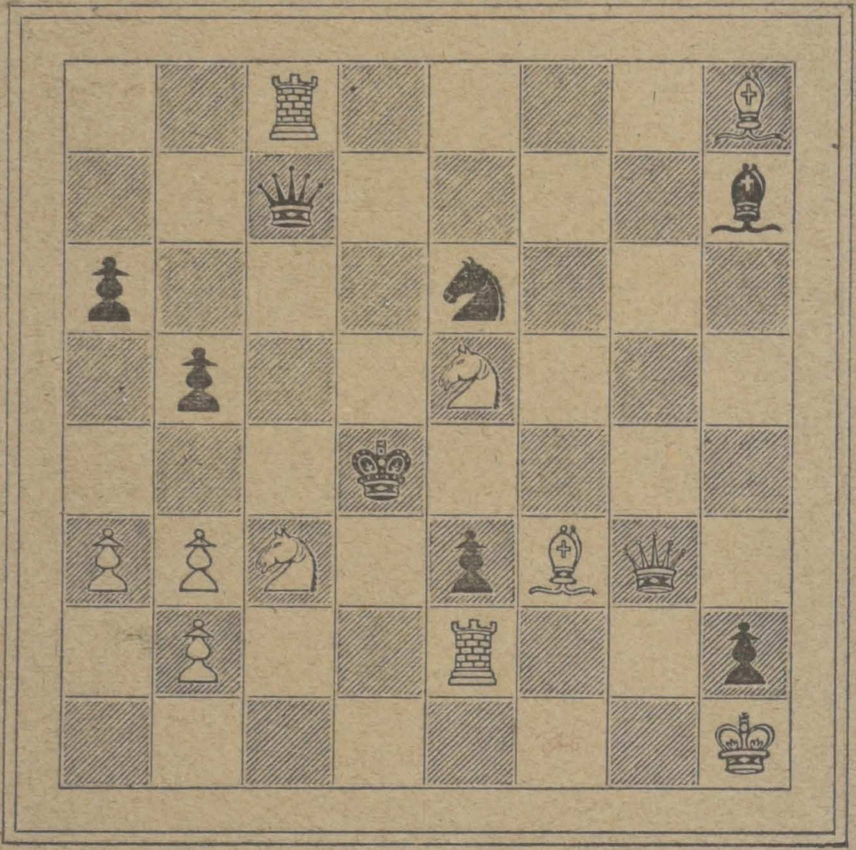

WHITE.

White to play, and mate in two moves.

No. 35.

From *Brief.*

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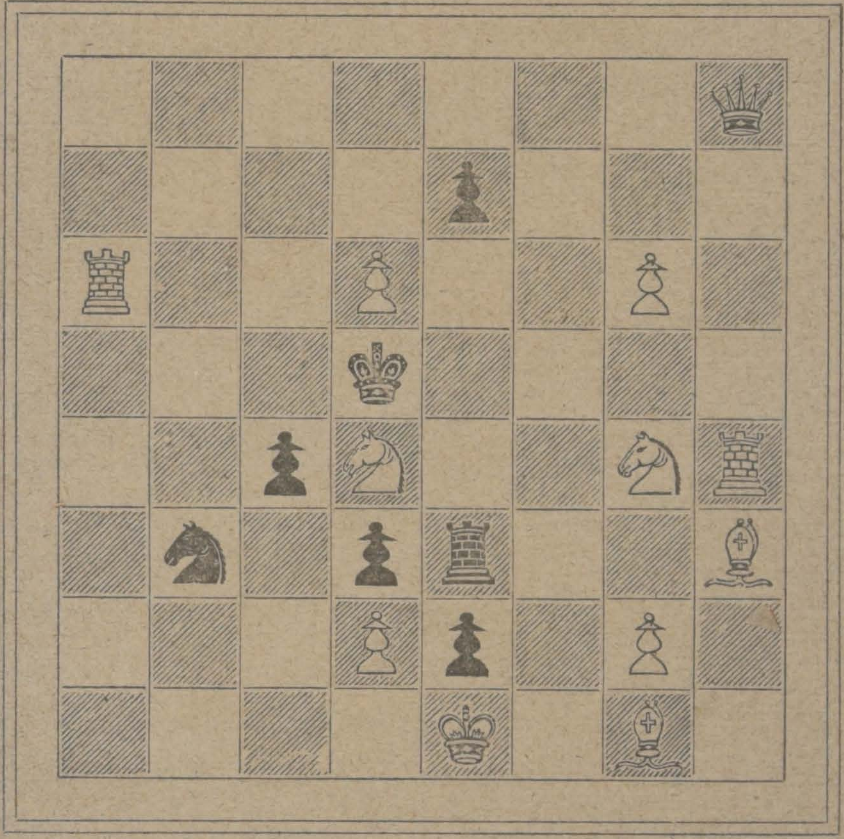

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White to play, and mate in two moves.

No. 36.

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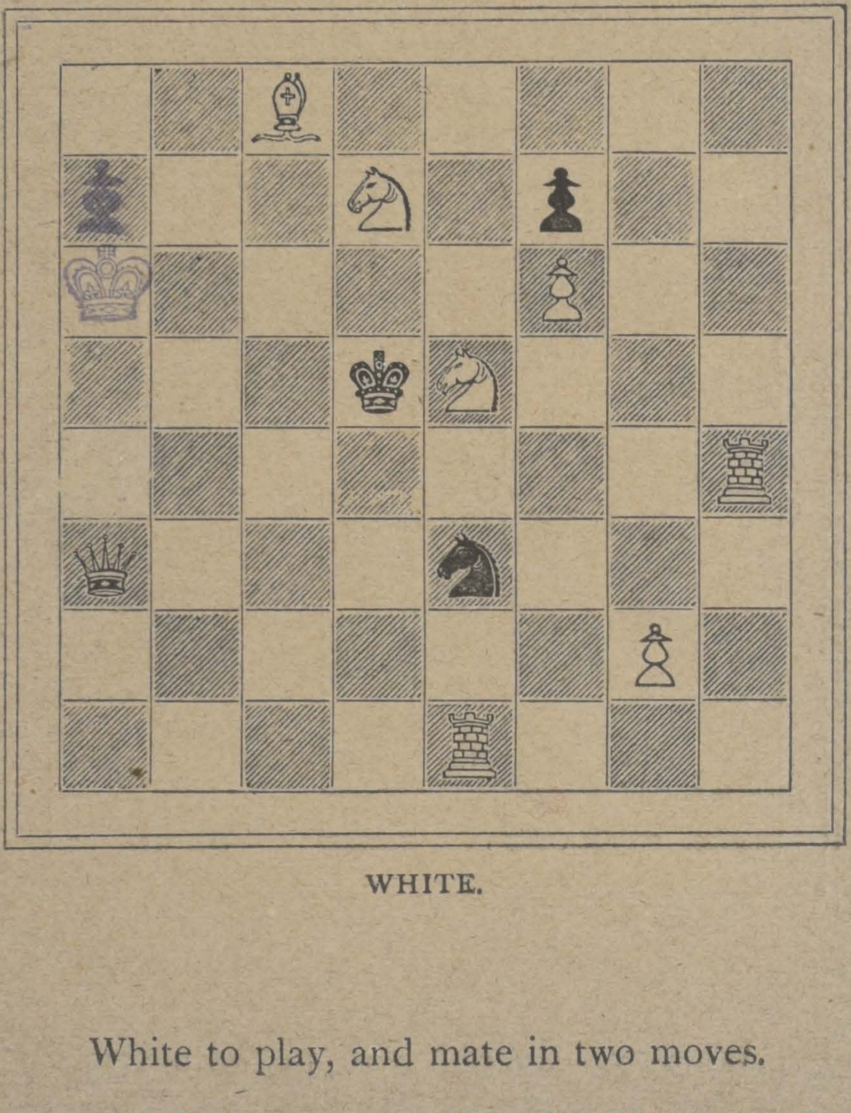
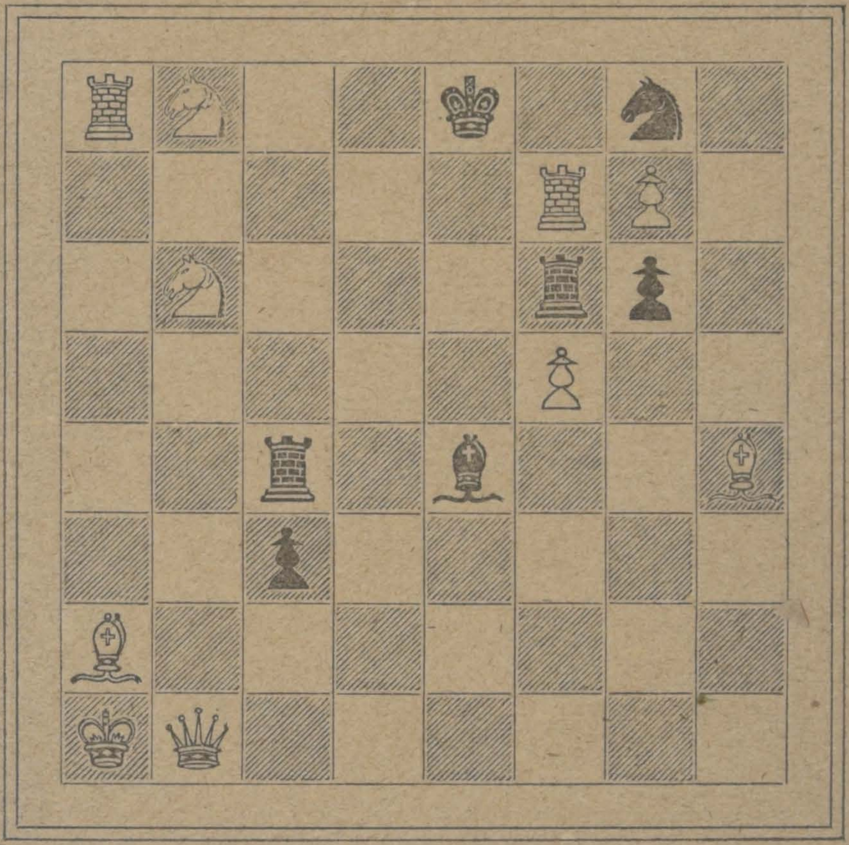


WHITE.

White to play, and mate in two moves.

No. 37.

Dedicated to the Editors of the *Chess Monthly*: Dr. J. H. Zukertort and Herr Leopold Hoffer.

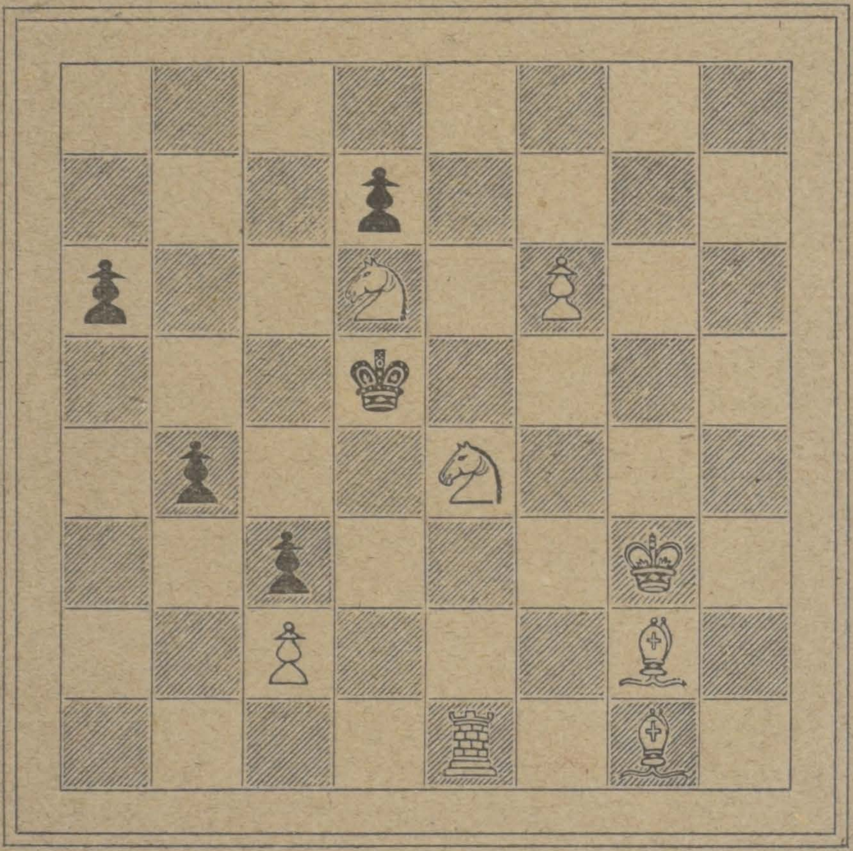


White to play, and mate in two moves.

No. 38.

From the *Cheadle Herald.* (For beginners).

BLACK.



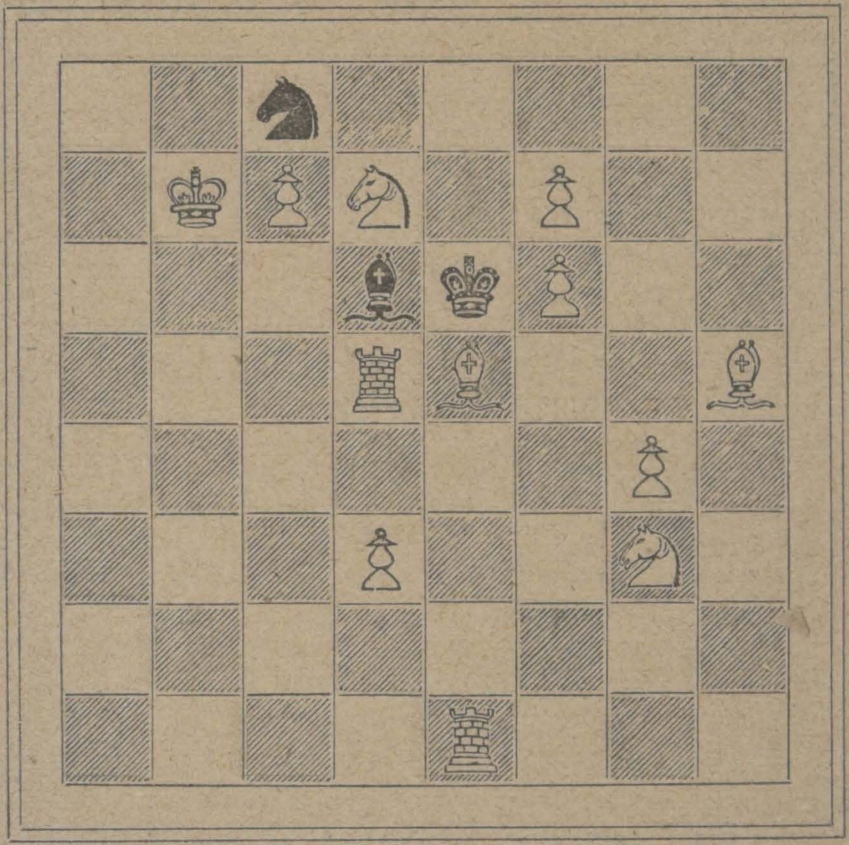
WHITE.

White to play, and mate in two moves.

No. 39.

From the *Boy's Newspaper*.

BLACK.



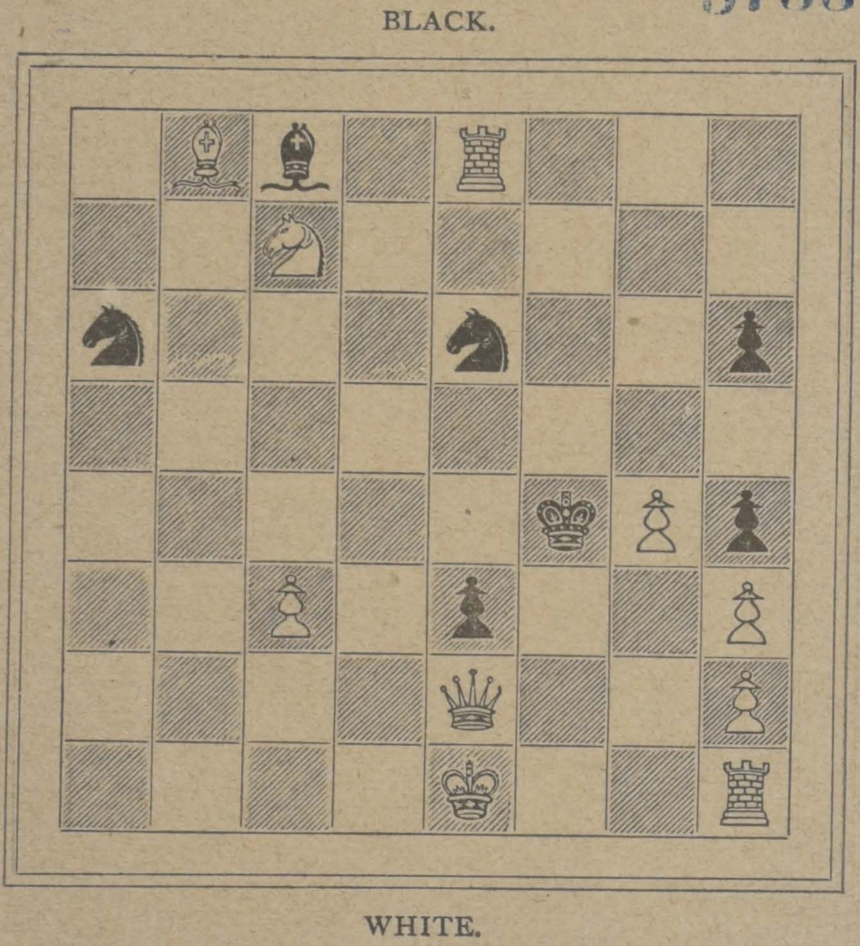
WHITE.

White to play, and mate in two moves.

No. 40.

From the *Boy's Newspaper.*

57539W


BLACK.
WHITE.

White to play, and mate in two moves.

No. 41.

From the *Boy's Newspaper*. (For beginners).

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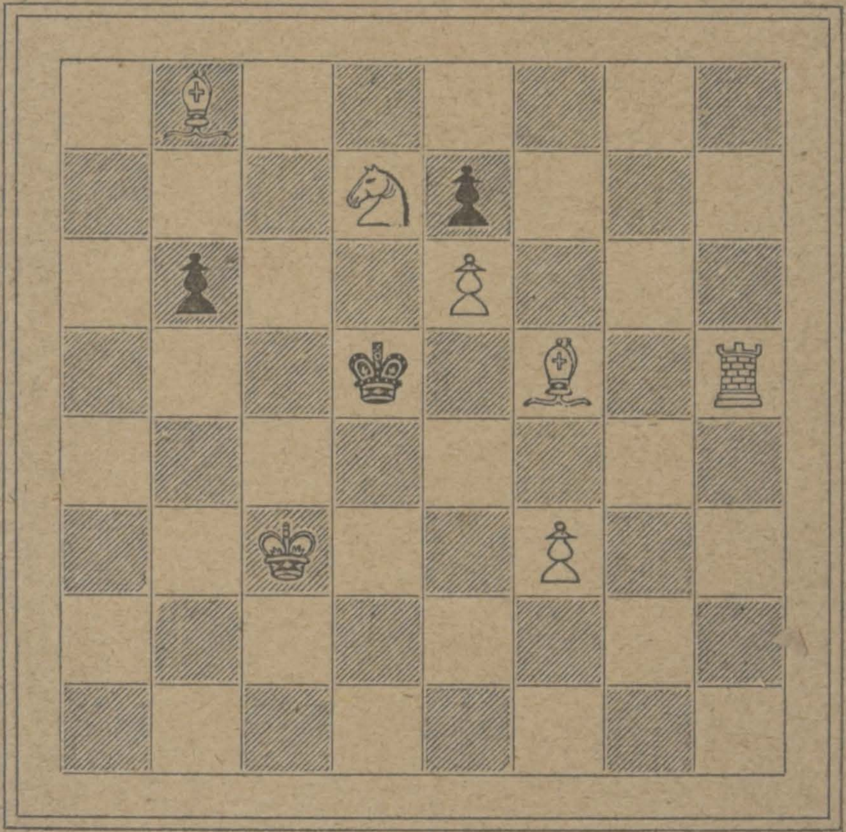


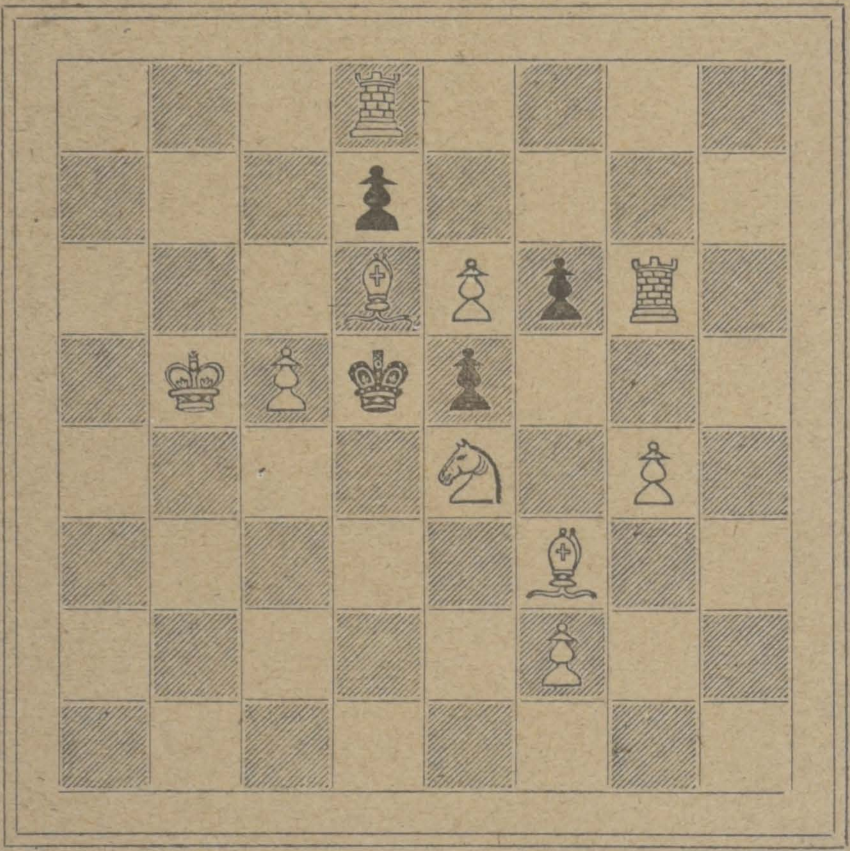
WHITE.

White to play, and mate in two moves.

No. 42.

From the *Boy's Newspaper.* (For beginners).

BLACK.



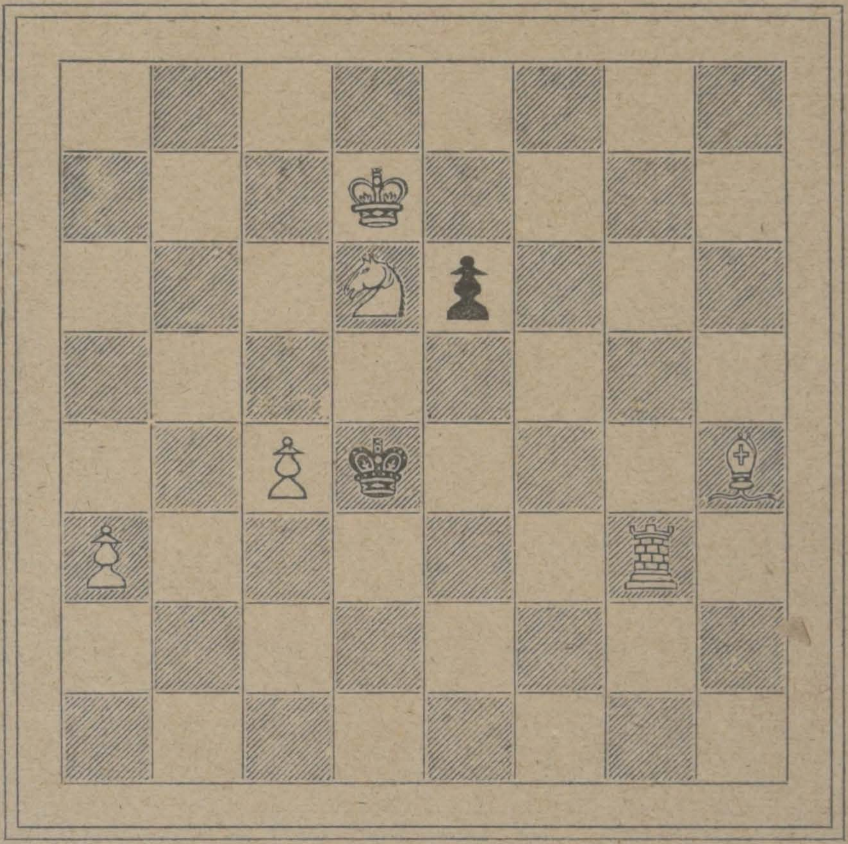
WHITE.

White to play, and mate in two moves.

No. 43.

"In Memoriam."

BLACK.



WHITE.

White to play, and mate in two moves.

No. 44.

By F. F. Beechey and A. F. Mackenzie.

Dedicated to E. E. Burlinghame.

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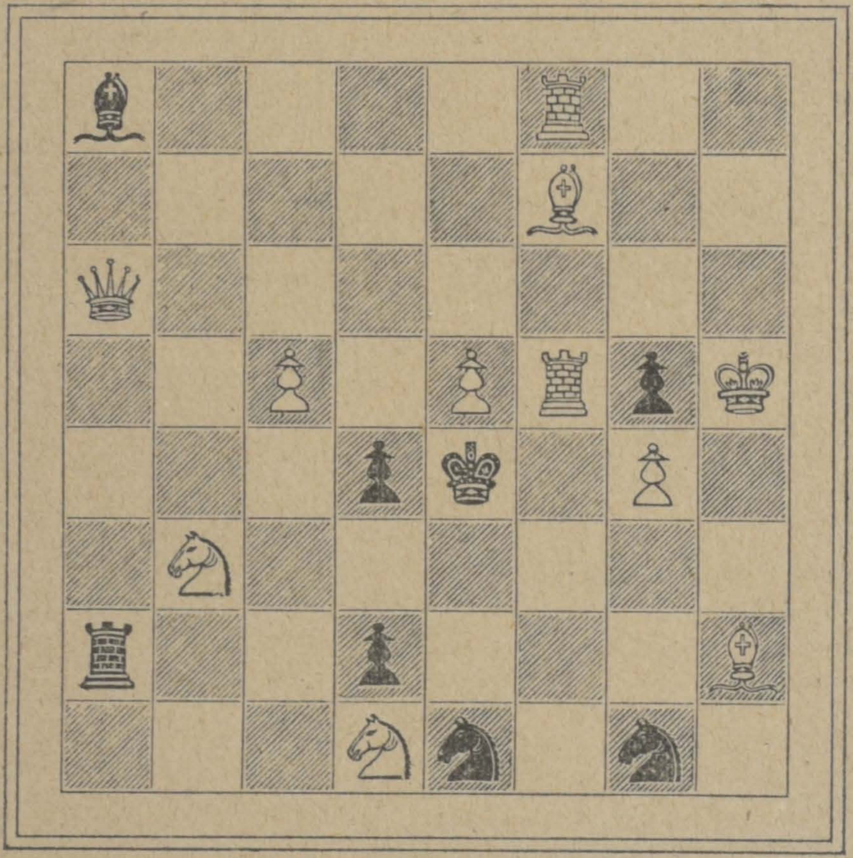


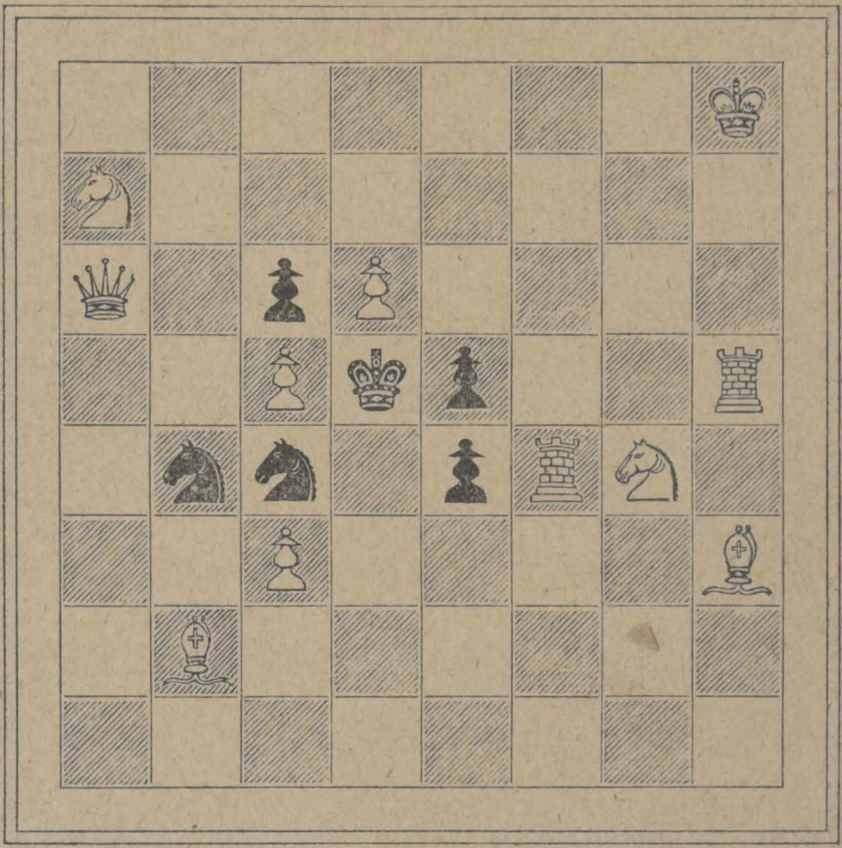
WHITE.

White to play, and mate in two moves.

No. 45.

Dedicated to W. R. BLAND.

BLACK.



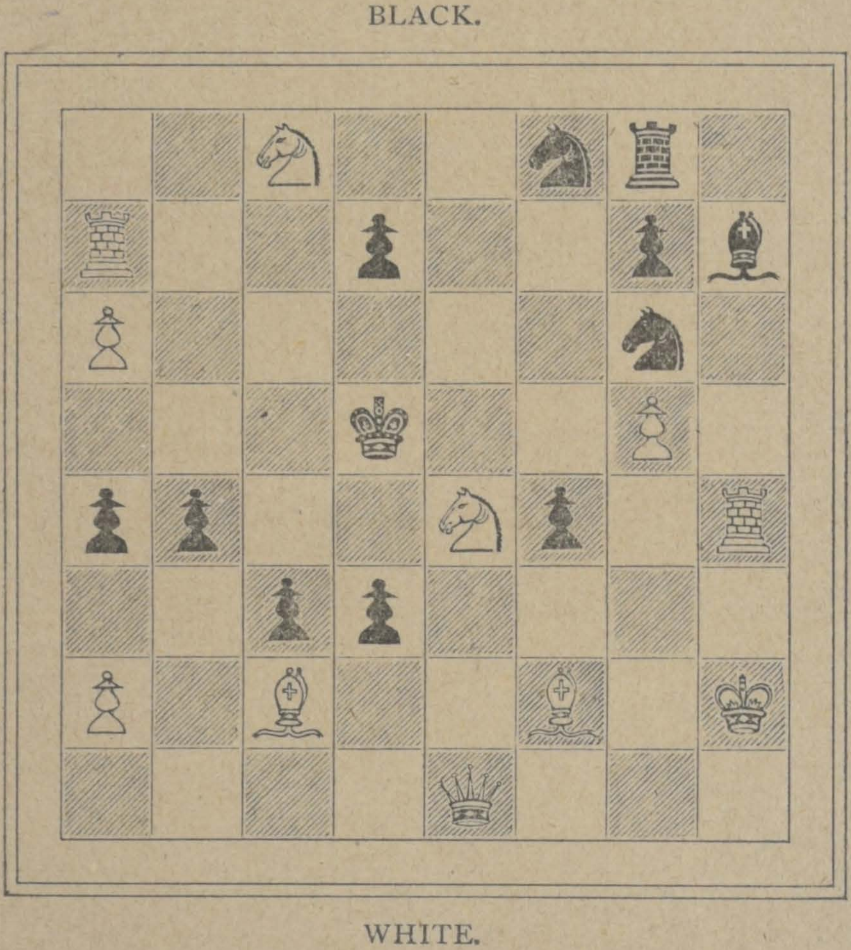
WHITE.

White to play, and mate in two moves.

No. 46.

By FRIDESWIDE F. BEECHEY and T. B. ROWLAND.

Dedicated to W. JAY N. BROWN.



White to play, and mate in three moves.

HINTS

On Problem Construction

FOR BEGINNERS:

Especially with regard to Two-Movers.

PROBLEMS are termed the "poetry of Chess:" and, as "a picture is a poem without words," so is a problem. To the ordinary observer it is merely a few wooden or ivory pieces on a board: to a chess solver it is the hard flint wherein lies the rich amber; the oyster-shell concealing the pearl; the casket that contains the precious jewel: and, as the golden key alone of the owner will disclose the treasures within, so will a gem of problem composition require the study of an adept before the beauty of its inner-soul is revealed.

As in a picture the tones should harmonize, and all things tend to throw out the subject in bold relief, so in a problem there should be one idea, or theme, and each piece should co-operate in developing this idea to the best possible advantage. In a two-move problem, especially, point and distinctness, with brilliancy and piquancy, are to be the chief aim; and the difficulty of its solution should be in its strategic qualities.

We see hundreds of two-movers in various tourneys, but how seldom one haunts the memory as "a joy for ever."

To become a good problem composer requires certain qualities and a special taste for the art; for, though anyone may learn the method and make a problem, only natural talent can conceive a meritorious theme and compose its setting.

Most people with any taste for poetry can make a jingle of sounds. Someone says—though we need not agree with him unless we like—

> "The merest boor that turns a clod
> Can turn a verse, if duly taught:
> 'Tis only he inspired by God
> Can plant within the verse a thought."

It is quite possible for a poor player to be a fine problem composer, but it does not follow that a brilliant and strong player can also compose; yet the qualities essential respectively to player and composer may be found united.

The qualifications necessary for other artistic pursuits are also requisite in the art of problem construction. They are ideality or imagination, ingenuity, constructiveness or invention. Add to these a full measure of perseverance and patience, and, to crown all, a large amount of comprehensiveness, in order to grasp the whole idea, or position, and to know exactly where to put the finishing touches.

The principal requisites in a chess problem are beauty, unity, and originality: beauty of construction and conception, unity of idea, and originality of thought. "The beauty of the idea lies in the artistic conception of some truth of chess, some perfect *coup de repos*, some unexpected combination, or some skilful blow. The more the entire powers both of the pieces employed and the squares are evoked, the more chess-truth there is in a problem. The more artistically this truth is set forth the higher is the resulting beauty." *

Mr. Loyd, the "prince of composers," in *Chess Strategy* lays much stress on "unity of idea." He would sacrifice quantity in the variations for this quality. The best problems have but one idea, and only such variations as are required to illustrate the theme. Poor variations should be cut off at all hazards. Frequently, in composing, by adding another "defence" another mate is added and so on, building up the problem until it has some ten or twelve variations, to the detriment of the beauty of the position, and the "unity of idea." Variations, if arising from the original theme, are to be admired, and it is this very admiration of them that tempts composers to sacrifice neatness and unity to the more flowery, and may we say vulgar, style of overgrown problems. The gardener does not take the fullest-blown rose to the flower show, but the one most perfectly formed. It is to quality, colour, and rarity that the judge awards the prize.

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* Articles on problem construction by J. White.

Originality is a rare quality indeed. With the thousands of problems that have been composed, it is hardly to be expected that anything new can be further discovered. Every composer has his own particular style, and it is in *his* own manner of setting forth some known idea, or combination of themes, that originality may be found. The many instances of so-called plagiarism, where the parties are entirely innocent of copying each other, show that the same ideas occur to the minds of different composers.

The first step for a young composer is to study the known gems of composition. Take, for instance, a number of prize two-movers; analyse, and endeavour to discover the idea, or theme, that underlies each composition, and the exact duty of each piece and pawn,—if this one is to prevent a dual, or that a "cook;" and mark how the powers of the pieces are utilised, as much as possible, in their position.

To come to the practical part of the subject: there are two methods in the art of composition; the first is to arrange the men on the board to effect mate, and then to put them back to squares from which they can be played to the original position of mate. The second, and more advanced plan, is to conceive an idea, theme, or combination of themes, and to illustrate it on the board.

The easiest way for a beginner is the union of the above methods, thus—place the men so that Black can be mated in several ways; then proceed to stop each of these threatened mates with black men; we then find that if Black moves any of his pieces, White having to play can give mate. It now remains to decide which is the best move for White to put back, so as to form the key to the problem. Finally, examine each move on both sides, lest there be a second solution, or a super-abundance of dual mates. This plan of procedure is to be recommended for novices to practise, in order to obtain that complete mastery of the pieces essential to a composer, as well as to gain an insight into their powers. Once get this, and beauty will come with study and practice.

The finest problems are produced by thinking out some theme on the board, such as the sacrifice of the Queen, and mating with a Pawn,—giving the Black King his maximum of liberty (six squares),—drawing one piece out of play to allow of the bringing forward of another,—sacrificing a piece to draw the capturing piece out of position, where it will interfere with other defences, or the line of action be cut off by some necessary defence.

The three great requisites in the construction are "symmetry, naturalness, and economy of force."*

"Symmetry" is simply the form of the problem on the board, and the due balancing of the powers of the pieces.

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* *Chess Strategy.*

They should be diffused, and as much freedom given to their movements as the position will allow. This will also add to the difficulty of the solution. Though artistical form is to be admired, yet a clumsy-looking position frequently evolves itself into diversified and brilliant variations.

"Naturalness" is the due regard to the laws of the game, and the possibility of the position. For instance, suppose all the White forces were on the board, and Black had doubled Pawns it would be an "impossible" position, as none of White's forces have been captured. Three Knights, three Bishops, &c., of one colour, though quite possible to obtain through promotion of Pawns in a game, are to be discarded as in bad taste. A Pawn queening in a two-mover is objectionable, but in No. 15, where the Black King has so much liberty, it may be said to be pardonable. Dummy Pawns are not allowed: that is, a Pawn that reaches the eighth square and remains a Pawn. There is much discussion on this point, owing to the "dummy" being theoretically allowed in games by clubs following the B. C. A. code of 1862; but it is better to discard it altogether if its presence is of doubtful service in problems. "Economy of force" is one of the chief beauties in a problem. Every piece should be of use, and its powers evoked as far as its position will allow. "'Neatness of position' is but another term for economy of force and ranks, therefore, as the first and most important feature of the art. Not only does a problem with a few pieces strike the popular vein, but it commends the author as a skilful artist who can produce with a few master-strokes all the meritorious features of a laborious composition;"[*] at the same time, superiority of force on White's side is of no consequence, *bearing in mind* this quality of economy of material. Thus Black's defences may be very subtle, and an apparently overwhelming force is required to mate.[†] There is a certain subtlety springing from the locality of the squares on which a problem is composed. Not only may a problem be solved in a particular position, but often that special arrangement is far better than another, although both positions may be equally sound. As a general rule a problem is more advantageously placed as near the centre as possible, but this admits of frequent exceptions. An unsound problem may sometimes be made sound by shifting it a few squares to the right or left, or by giving the board a whole or a half-turn. When the Black King is in the centre of the board he commands eight squares,five if at the side,and three if in a corner. These squares are termed the "Royal Domain." In guarding them, the fewer pieces used the better, in order to render it "clean." Nothing looks so clumsy as a double or treble-guard check or cross-check round the king, and he a helpless captive in the centre. The problems giving him one or more squares at the outset are in the best style, or the key-move may free him from a "stalemate" position, and open out three or four squares. This is rather a difficult idea, but well worth the trouble of composing. The problems wherein the King has some liberty are generally more varied in character, and contain more brilliant variations, than those wherein he stands still to receive his death-blow.

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[*] *Leeds Mercury.* [†] See Problem No 10.

"The termination of a problem is known as the mating position, and the beauty of this final position depends upon the mate being effected with a limited number of pieces. The King must be hemmed in by as few men as possible, and none of the avenues of escape should be doubly, or unnecessarily, guarded. I do not consider it an essential point of the purity of a mating position that all the pieces employed in the construction should participate in the culminating mate. The purity of the position depends upon having no squares needlessly, or doubly guarded when mate is given."* This due regard to purity, both at the outset and *finale* will be found of service in preventing duals, which generally arise from an overplus of material in construction.

Duals are, as the name indicates, two or more ways of mating in answer to any one move of Black's, thus:—

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* *Chess Strategy.*

WHITE.	BLACK.	WHITE.
1 B to K3;	1 K to K3;	2 Q to K B5, or 2 Q to B6.

A choice of moves for the same mating-piece, as above, is not considered to be so detrimental to the position, as is a choice of pieces, thus:—

WHITE.	BLACK.	WHITE.
1 B to K3;	1 K to K2;	2 P x Kt. 2 Q to B6.

Pawn to eighth square mating by becoming Queen, or any other piece at choice, is a "dual."

Two often in two-movers are these duals the spots on the sun's disc; and though beautiful problems with them are preferable to dull uninteresting positions without, yet it should be the aim of the composer to eliminate them, and to spare neither time nor trouble in rendering the work perfect. Better to *finish* one problem, than to compose half-a-dozen faulty positions. If the idea be good, a problem of merit will be the result, provided care and pains are taken in the construction.

"Of course it is preferable to have a problem pure and correct in every detail, yet I would never cumber a position with a single pawn, or detract one iota from any of the three cardinal points of beauty of idea, neatness of position, and difficulty of solution, to correct an unimportant dual. The good taste and judgment of a composer should decide the advisability of correcting or allowing them. If it merely turn upon the possibility of the defence *purposely* playing so as to allow of another choice of moves, it is no fault; a dual can only be a blemish so far as it detracts from the beauty or difficulty of the theme."*

It may be as well to add that the above remarks apply to all problems, and that a "dual" in a two-mover is a far greater blemish than in a three or four-move position. A two-mover, at its best, is but a graceful trifle, and, therefore, should be perfect in every detail, as far as hands and brains can make it so.

"Pinning" is a very common, though none the less pretty feature in a problem: *i.e.*, suppose the Black King is on Q4, and his Knight on Q5—if White plays R to Q square he "pins" the Knight. To "pin" a valuable piece, or in any way to curtail his liberty at the outset, is a reprehensible feature. Rather free him from apparent surveillance, as the cat does the mouse, to pounce on him again with more accurate aim, and then to deal the death-blow.

"'Waiting-move' problems are not in themselves a theme, but constitute an entire branch, or style of problems, from which innumerable ingenious and beautiful themes are built. The very nature of the principle involved allows the introducing of odd and surprising features, which are difficult and scientific, from the fact that almost all ordinary themes can be introduced with the additional feature of the attack throwing away his first move, *waiting* for Black to create the problem by breaking his defence, opening some new avenue of attack, bringing forward some piece that blocks or interferes with other pieces. The beauty of the waiting principle is only shown to advantage when the Black pieces are free and there is one or more that seems to be able to play in any direction without affecting the relative bearing of the pieces."*

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* *Chess Strategy.*

Having now mentioned some of the primary features in construction, it may be well to add a few rules that can easily be remembered, and to strongly recommend those young readers who may wish to study the art further to invest their first available pocket-money in *Chess Strategy*, by S. Loyd. It is a treatise on the construction and solving of problems, with some hundreds of illustrative positions; a work that rises in appreciation and admiration the deeper it is studied.

Finally, persevere; do not be afraid to fail. Most successes are made up of failures. Always do your best, and at every succeeding attempt you will do better. A distinguished scholar says he owes his success to the faithful observance of this rule—"to believe that whatever could be done by any person could, if he would take sufficient pains, be done by him."

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* *Chess Strategy.*

> "Still achieving, still pursuing—
> Learn to labour, and to wait."

General Rules

FOR CONSTRUCTION OF TWO MOVERS.

1. NEVER use a piece, or pawn, on Black's side unless (1) Black's playing it adds a mate, (2) prevents a second solution, (3) rectifies a dual mate, or (4) stops a square.

2.—Never use a piece or pawn on White's side not absolutely necessary to solve or illustrate the idea.

3.—Pieces should not be set to do the work of pawns; at the same time, a piece may be used in place of a pawn, under certain circumstances, when a more open position is desirable.

4.—Superiority of force, as regards numerical strength, on White's side is of no consequence, provided economy of material is borne in mind.*

5.—Avoid crowded positions, and distribute the men over the board with a due regard to symmetry and artistical beauty.†

6.—Duals are to be avoided.‡

7.—Avoid the following key-moves: (1) capture of a piece (the capture of a pawn is not objectionable, if followed by variations that counteract the inartistic key by their quality and beauty); (2) a check; (3) pawn takes pawn *en passant;* (4) castling (as a mating-move it is pretty sometimes, but generally prohibited in Tourneys); (5) pawn-queening; (6) restrictive moves—(moves curtailing the Black King's liberty—if in cutting off one square you open another, that is a different matter); (7) pinning; (8) dummy pawns not allowed.§ The key-move should be the least plausible.

See pages *62, †61, ‡63, and §61.

HINTS

For Solvers of Two-Movers.

IT is taken for granted that the moves, rules, and laws of the game are already known; if not, they may be found in *Cook's Primer.**

A problem is a position supposed to have occurred in a game of chess (many end-games have given the idea or theme for a problem) where checkmate can be effected in two, three, or more moves, no matter what the defence. There are sui-mate, or self-mating problems, wherein White plays first and compels Black to mate him; and various other kinds of positions; but it is only here intended to touch upon the direct-mate two-mover—that is, "White to play, and mate in two moves." In other words White plays first, Black moves *anything*, and White's second move must checkmate. If a wrong key, or first move is played, then mate cannot be effected on the second move unless the problem is unsound. A problem may frequently be found possessing two or more solutions, or possibly no solution at all; these are termed "cooked," or "unsound."

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* Price 1/; Smart & Allen, Paternoster Row, London.

Let beginners take a problem that has been tested, say a prize-winner for their first attempt, and mind the position is placed on the board correctly, count the number of pieces on the diagram, and see that those on the board correspond; then study the position well in all its bearings mentally, in no case touching or moving a piece until the key-move has been chosen. In this adhere as strictly to the laws of the game as if your opponent was in the flesh instead of in the spirit.* The first thing to note is if the White King can be checked: how? and, if on checking him White can intervene and mate in turn, or which square is left open for Black to escape when White answers Black's checking-move. See next if the Black King can move. Sometimes he has as many as six squares which are termed "Flight squares." The problems wherein the White King can be checked are considered the easiest as the "check" gives a clue.

Then there are "waiting moves," where, if White did not play at all, and Black moved first, White could then mate; but as it is White's turn to play, he makes some passive move that does not radically alter his position—in other words, he

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* As soon as possible, it is recommended to acquire the habit of solving from the diagram; then it will be impossible to try conclusions by moving the pieces, if irresistibly tempted to do so, when puzzled.

"waits" for Black to make a move whereby he must abandon a strong position, destroy some of his defences, or block himself. Here one move in advance must be calculated in order to come at the key.

If two or more pieces guard one particular square, one of them probably is employed in the key; or, if a piece is so far "out of the hunt" as to be useless, try the effect of bringing it forward. One piece has often to be moved to make room for the mating-piece, or sacrificed in order to withdraw some piece of Black's from a defensive position.

The same key-moves to be avoided by the composer,* are alike applicable to the solver, though of course poor problems may have faulty solutions, or a good position may be "cooked" by a check, capture, &c.

There are many traps laid for the unwary solver—Pawns being promoted to Rooks, Bishops, Knights, &c.

Variations are the divergent lines of play that White adopts according to Black's different defences. For instance,

WHITE.	BLACK.	WHITE.
1 B to K3 ..	1 R to B7 ..	2 Kt x P
	1 K x B ..	2 P to B8. First variation.

Some problems have no variations but the simple single mate to any move of Black's.

Nineteen is the greatest number of variations attained as yet, and this, I believe, in a problem by Mr. Carpenter.*

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* See page 69.

In competing in a solution tourney, having duly solved the problems, and written down all variations and duals,† a complete analysis of the defences with pencil and paper is desirable—the "experimental, slow, and sure style." Take the white pieces in rotation—King, Queen, Rook, Bishop, &c., and to each of their moves place opposite Black's defences. This takes time, but the reward come when a "cook" is found and extra points are allotted to you in the tourney.

"Cooks" are frequently unnoticed by the most expert solvers: it is difficult to say why, unless they are generally captures, or checks, or moves likely to be overlooked. This analysing process may also be used to advantage before sending a problem to a chess column, or to a tourney. Too much care cannot be taken in examining its soundness; and if a friend is at hand that is an experienced solver it is wise to ask his assistance. There is an old adage that "love is blind," and certainly composers are with regard to their own cherished productions.

"'Only a two-er' is a trite expression of the estimate wherein this class of problems is held by the average solver; but the lesson of the *Elmira Telegram* Tourney teaches that this opinion, like a great many others, has its foundation in vanity. In this competition, prizes were offered to every solver making a 'clean score;' to effect which it was necessary only to solve every solvable problem, and not to be deceived by an apparent solution; yet, in spite of the fact that the problems were 'only two-movers,' of 127 solvers who entered the Tourney, at the end of eight months only one remained with a clean score."*

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* Since above was written a problem by Mr. Shinkman, containing about 21 different mates, obtained the prize for "most variations" in the *Elmira Telegram* Tourney.

† For duals, see page 64.

A still more recent instance is that of the *Brighton Guardian* Two-move Solution Tourney, lasting also eight months, and in which only one solver, Mr. W. J. N. Brown, gained the highest possible number of points.

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* *Jamaica Family Journal.*

Prize Verses, &c.

Acrostic.

PAUL MORPHY.

First Prize *British Chess Magazine* Acrostic Tourney, 1882.

Motto:—"THE LIGHT OF OTHER DAYS."

PAST are thy victories. Two worlds no more,
Applaud their hero, as in days of yore;
Unfaded yet the laurels on that brow
Listless, inert, no triumphs lure thee now.

Men gazed and wondered at the brilliant star,
Outshining all its compeers near and far;
Resistless combinations charmed their eyes,
Puzzled—spell-bound, they stood in mute surprise.
How would Caïssa hail thee once again,
Yet now her smiles for thee are all in vain.

To Caissa.

THERE'S a charm in thy smile, Caïssa,
The young and the old to allure,
A witchery fraught with enchantment,
To rivet our fetters secure.

In life's early morning we woo thee,
A pastime for youth's idle hours;
We dream not thy spells are enthralling,
Whilst forging this gold chain of ours.

Thou brookest no rival besides thee;
Thy sway ever regal hath been;
The rich and the poor alike own thee,
And bow to the shrine of their Queen.

Even Royalty's lips greet thee gladly;*
The captive with thee fears no doom;†
Both sorrow and pain fly before thee,
As rosy dawn chases night's gloom.

And when in the hot busy noonday
We long for a rest mid the glare,
To sylvan retreats I then wander,
When roses sweet perfume the air.

In solitude then I may greet thee,
New charms in thy beauties descry,
Whilst nature around me is blooming,
I heed not the hours as they fly.

---

* Duke of Albany. † John of Saxony.

And later, when life's evening shadows
O'er all that is earthly soon steal,
With thee I hold converse e'en sadly,
As mem'ries thy presence reveal.

The friends of my youth rise before me,
(How many, Caïssa, were thine),
Tho' I bid thee farewell then for ever,
The friends and the friendships are mine.

Epitaph on an Unsound Problem.

HERE LIES BURRIED A THOUGHT.

SO fair it came to light,
But nipped by cruel blight,
It vanished from our sight,
A thing of naught.

Yet sleeps the spirit till,
Bright genius with her skill,
Wakes beauty at her will,
To bloom again.

Then see, with wond'ring eyes,
This blossom fair arise
From chaos, whence it hies
To life and light.

A Gambit Declined.

THE game is o'er—
My heart is sore—
One kiss I take to soothe my pain.

* * * * * *

The pieces jingle—
My ears tingle—
That "gambit" I'll not try again.

The Sable King's Soliloquy.

Solution to "ASTORE," No. 1.

THE hope of victory, that shone so bright before mine eyes,
Has vanished as the rainbow tints that span the April skies;
Alone, I stand upon the field, with but four soldiers brave,
The foe is pressing close and strong, what can the day now save?

I've built my "Castles in the air," frail visions of the past,
I've always acted on the square, yet "checkmate" comes at last.
Courage, brave soldiers, do not faint; cheer up my little Pawn,
Remember how the darkest (K)night may herald in the dawn.

I saw my own brave Queen, so true, e'en fall before my sight,
A victim to the fatal spear of yonder daring Knight;
(Black Knight exclaims) oh, sire, but see he comes this way, and leaves four outlets free!
Haste, haste, away! I'll slay this Knight—revenge is sweet to me;
Alas, brave Knight, 'tis but a ruse! my life thou canst not save.
If but a single step I take, 'tis to a certain grave.
We can but bravely fight and die with honour on our side,
Pro patria mori be our cry, whilst flows the crimson tide.

Solution to No 3.

Second-best Set in the *Youth* Verse Tourney, 1882.

YON Knight, on fiery steed that fretful paws the ground,
Sees vict'ry from afar with honour to be found;
Forthwith he eager speeds, for valour knows no fear,
But mocks at pain and death for Queen and Country dear.
High gleameth in the air the sable King's bright steel,
And then the gory streams the young Knight's death reveal;
But swift as arrow flies from archers quivering bow,
The Knight's fair Queen descends and lays the monarch low.
All paralysed and mute his dusky consort stands,

And helpless to avert stern fate's too ruthless hands.
Some hearty British cheers from ranks triumphant rise,
But mark the "tender tear" in Caïssa's blue eyes:
For dear our vict'ry costs, when loved and brave are low,
And wounded hearts must bleed though vanquished be the foe!

The Pilgrim of Chess.

By J. PAUL TAYLOR.   Caïssa—my beloved ———.

WHY cherish for Chess such intense predilection,
And the openings and endings so painfully learn?
Ah! linger awhile o'er some tale of affection,
And the leaves of a novel luxuriously turn.
Nay! nay! cries the student, mid toil and distress,
No rest but the grave for the Pilgrim of Chess!

Though deaf unto music, and blind to the beauty
Of painting, or sculpture, thou surely canst feel
The power of ambition, or dictates of duty?
Then spare for these trifles some share of thy zeal.
He was too much engrossed to reply—as you'll guess:
How blind and how deaf is the victim of chess.

I paused; for reception could scarce have been colder;
But then came a touch from some tresses of hair;
For a sweet girlish face had peeped over my shoulder,
While the voice of its owner rang out in the air—
"Ah, dreamer, awake! Thou wilt have to confess
That the spirit of Love is more potent than Chess."

At the sound of that voice came a change o'er the player,
And he smiled as he gazed at her radiant face:
No partner in waltzes could then have been gayer,
Of the lines on his forehead scarce lingered a trace.
Through the rest of his life he had reason to bless
The girl who diverted his passion from Chess.

CAISSA'S REPLY.

By. F. F. B.

YOU who sing that "soft tresses and fair woman's smile,"
Their witching enchantment can from me beguile;
They may lure for *a time*, but soon thou'lt confess,
My sway is supreme o'er the Pilgrim of Chess.

For sweet beauty may fade, and fond love, alas! change,
And time may bring wrinkles, or absence estrange;
But constant for ever, amidst grief and distress,
My smiles alone solace the Pilgrim of Chess.

If thy riches take wing, or old age dim thy sight,
Or sorrow or care darken all that was bright,
Then summon my presence to comfort and bless,
An ’ elixir I prove to the Pilgrim of Chess.

My rare beauty e’er blooms, not e’en Venus so fair;
My love it is constant, though many it share;
Perhaps *someone* was jealous—ah! this *now* you confess,
Then for once I’ll forgive thee, my Pilgrim of Chess.

The Dummy Pawn’s Lament.

Air:—“Last Rose of Summer.”

[The pathetic tenderness of this melody well expresses the sorrows and woes of this long-suffering Pawn].*

ON the last square I linger,
A Pawn, now alone;
All my former companions
Are captured and gone;
No promotion attends me,
Nor honours await,
With life blighted, and weary,
How sad is my fate.

---

* See page 61.

"I'll not leave thee, thou lone one,"
An editor said,
And my battles, his *columns*
Fought till they were dead;
For though some friends defend me,
A "Dummy" forlorn,
If in games they allow me,
In problems they scorn.

So soon in the chess-box,
Since many deride,
From the problemists' circle
My sorrows I'll hide;
For when friends are all silent,
And editors flown,
'Tis hard to inhabit
The old board alone.

A Chess Medley:

Containing the names of 46 Problem Composers and Players.

[Written for the *Brighton Guardian* Christmas Column 1881].

'TIS nature's *Laws* this time of year
That cold winds *Pierce*, and *Frost* appear;
With mantle *White* she *Steeles* o'er vale,
Thick *Wood* and castle, *Mead* and *Dale.*

Now fetch the *Callander*, and say
How soon comes merry Christmas-*Day*
So near—oh, then I'll call my *Cook!*
No stingy *Fair* these times I *Brook.*
With mien important, manner *Bland*,
She enters with a courtsey grand,
Now Mrs. *Rowland* "make a point"
To buy fine *Birds*, and tender joint.
Soup "a la Julienne," *Brown* and clear,
And fish with bread-*Crums* let appear;
Then, pray, ducks *(Prideaux)*, if they're young and good,
I ask no better Christmas food.
Now tell the *Butler*—what's his name?
"*Mackenzie*, sir, well known to fame;"
Tell him my "*Cousin Day*" is here,
To share with me the festal cheer.
Then send my *Vallé* quick, I pray;
I've lost a *Studd* somewhere to-day.
Did *Taylor* bring my *Coates Down?*
If not, I'll hasten to the town;
But first I'll ride to *Marden East*,
And ask the *Dean* to join our *Feist;*
'Tis some *Miles* out and up a *Hill*,
But I'll not *Wayte*, nor *Long* stand still.
The *Carpenter* I'll send back now,

To decorate with holly bough.
A seasoned *Planck* of *Beach* he'll take,
And mend the "board" that has a *Crake.*
(Pray excuse an Irish brogue).
There's rain here *(Rayner)* now, 'twill make a *Meyer*;
The air is *Hume*id—watch the fire;
I'll order coal in *(Collins)* on the way.
The store wont take me far astray,
'Tis fine, and *Black-burn* it 'thout stint,
'Tis *Andrew's* best, and hard as flint;
Experienced "judge" of what is good,
To "cook" our "mate" and warm our food.
And now I'm off—the day is near;
May pleasure un-al-*Loyd* be here.
Let *Monck* and *Abbott* join the chime,
To welcome in glad Christmas time.

P.S.—If with your names I've made too free,
Chessplayers pardon grant to me;
Like "household words" they all appear,
To puzzle, charm, attract, and cheer.
I now *compose myself*, and say
To each "A Merry Christmas-day,"
And wish you all, both far and near,
A useful, happy, bright New Year.

The Chess Player's Husband:

Suggested by the CHESS PLAYER'S WIFE ("Bland's Annual").

(After John Parry).

HOW I wish that my wife had ne'er learnt to play
Chess,
For my head is oft ready to split,
Whilst she, deep in the game, never heeds my distress,
And for hours at the board I must sit.
Ah! little I thought when I first saw her play,
And watched her "finesse" with delight,
Of the sorrows of practising "gambits" all day,
Or "cooking"* her problems by night.
Oh, beware ye young men of a chess-playing wife!
For Lucinda's fine games are the plague of my life.

---

* As the origin of the term "cook," notwithstanding its acceptance by Anglo-Saxon problemists all over the world, may not be generally known, we may as well place it upon record. In the days when Horwitz and Kling concocted their well-known series of end-games, Horwitz was wont to come to Kling with a position, saying at the same time "It is only a raw idea." Kling would survey the board, and his little bright eyes would glisten more than ever as he said—"Oh, its a raw idea, is it! well then, I'll cook your raw idea." And he would thereupon proceed to demonstrate ways of winning or drawing, as the case might be, not by any means intended or desired by Horwitz. It must be admitted, indeed, that the excellent veteran's

"Lucinda, my love, I've this letter to write;
Come here, and advise me, my dear."
"Good heavens!" she cries; "you forget that to-night
Mackenzie and Sellman come here.
Mr. Blackburne has promised to play them 'blindfold;'
Herr Steinitz may drop in at ten;
For his 'gambit' he boasted so much of, I'm told,
A 'defence' has been found by these men."
Oh, beware, &c.

"A living was vacant," a friend of mine wrote,
And offered to send up my name;
I was out—so the messenger carried my note
To Lucinda, whilst over a game,—
But a letter arrived, *en même temps*, from Herr Meyer,
So my friend's was just voted a bother,
And by fraud, or design, was thrown into the fire,
And the living—was got for *another*.
Oh, beware, &c.

On Saturday last, I hurried home late
(I'd worked hard in my Parish all day),
And visions of home, with a sweet smiling mate,

---

notions were often, not to say generally, far from mature at their first production, so that Kling's remarkable aptitude for analysis was afforded every scope when dealing with them.—*Land and Water*.

Cheered my heart, as I trudged the long way:
I entered—poor Willie had broken his arm,
And smoking my pipe I found Frank;
And "Toddy," and May, to my grief and alarm,
Were swimming the cat in the tank.
Oh, beware, &c.

And Lucinda—engrossed in analysis deep,
Had ne'er given a thought to my tea;
The fire was out—the maids asleep,—
'Twas a sorry look out for poor me.
Oh! would that her genius never had soared
To these flights that her friends term "so rare."
Ye bachelors, mate with the Queens *on* the board—
But of "Queens" *off* the chessboard beware.
Oh, beware, &c.

Cecil de Vere.

CECIL DE VERE was born in the year 1845. From early youth he had shown a remarkable aptitude for chess; but his attainment to a high-class style must be credited to the school in which he learnt the rudiments of the game. From 1860 to 1862 he was a regular visitor at the Divan every Saturday afternoon. In 1862 he beat the best English and foreign masters, receiving from them the odds of a Knight. In 1865 he gained his first victory in a pawn-and-two move with Mr. Steinitz, and in 1866 he became the winner of the Challenge Cup of the British Chess Association, and Champion of England. In 1868 he tied with Mr. Blackburne, and in 1872 with Mr. Wisker for the Challenge Cup, but on each occasion he lost the deciding games. From this period his health appears to have commenced to fail, and in 1875 he died at Torquay, after many months of uncomplaining suffering. Something of his early fate appears to overshadow his youthful and handsome face in the photo before me as I write. The graceful figure has an appearance of lassitude. The dark eyes have a weary expression, as if earth contained nothing more of interest worth striving for. Had he lived, he might have ranked with the most celebrated masters the world has ever produced, and his name been even "bracketed with Morphy's;" but he is gone—and now lies in the Cemetery at Torquay. I say lies—alas! would that I could call it rests! for his grave is but a temporary tomb. £15 is required to purchase the ground in perpetuity and erect a slab. It has been suggested that this sum be collected in one shilling subscriptions; but, notwithstanding the appeals that have appeared from time to time in various chess columns, the amount falls very far short of the needed money. It is in the hope of awakening the sympathy of my readers in his behalf that I write this brief account of his career, and insert the following touching lines by T. Winter-Wood:*

Ah! What? Have they left thee alone and unburied?†
  Disowned in thy tomb, and unmarked by a tear!
Shall the scorner say, when from the graveyard they hurried,
  They left not a stone over Cecil de Vere.

Then shall breasts which so late were all fain to adore thee,
  Ignore every tie which on earth can endear?
Shall memory's footsteps in silence pass o'er thee,
  Or whisper "'Twas only poor Cecil de Vere?"

Shall the gravedigger's voice in grim irony tell thee,
  The term of thy privileged sojourn is near?
That another is come in rude haste to expel thee,
  Or mingle his ashes with Cecil de Vere?

Shall the moralist say that in death we forsake thee?
  Nay, nay, for our prayers shall yet hallow thy bier:
Till the sound of the clarion from heaven awake thee,
  Rest on in thy slumber, loved Cecil de Vere!

---

* Subscriptions may be sent to me, or to the Treasurer of the De Vere Tablet Fund—Carslake W. Wood, Esq., Hareston, Torquay.

† This expression seems quite justified by the fact of a *temporary* resting-place only being accorded to Cecil de Vere.

Yea, we ask, shall the finger of scorn raised above us,
Point the spot where he lay, with satirical sneer?
Or voice of the future in sympathy love us,
For raising a stone over Cecil de Vere!

Remember, or Forget.

[After Hamilton Aide.—A Reminiscence of the Lancashire-Yorkshire Match, January 20th, 1883.

I SAT beside the chess board,—
I watched my wily foe,
As Knight and Queen advancing,
He sought my overthrow.
In vain I strove to drive him back—
Each threatened check he met:
'Tis folly to remember,
'Tis wiser to forget.

I stood and viewed that checkmate;
Alas, no more I knew!
To score the ease of vict'ry
I'd counted on with you.
For me my hopes are blighted;
Oh, would we ne'er had met!
For cruel as remembrance is,
'Tis harder to forget.

Long nights I'd studied deeply
  That "gambit," famed of old,
And followed every winding
  Its phases might enfold.
Now sight of "Cook" and new "Handbuck"
  Are fraught with wild regret:
'Tis madness to remember,
  'Tis wiser to forget.

The club-room now is silent,
  The members all are fled,
The chess boards are deserted,
  'Tis time I were in bed.
I sit beside the lonely fire,
  R-r-r-r-evenge I pray for yet;
Then calmness to remember,
  And courage to forget.

What might have been.

Written on the evening of Mr Blackburne's Sèance at Duffield, December, 1882, which a heavy snowstorm prevented me from attending.

THE night and snow were falling fast,
  As through "The Bridge" a cabby passed;
  Two chessists brave had scorned advice,

And driven forth 'mid snow and ice.
Excelsior.

Their brows were cold, their caps beneath,—
Their noses blue—with chattering teeth;
In dismal tones they mourned their fate:
"Oh, Jones! go on, or we'll be late."
Excelsior.

In happy homes they saw the light
Of household-fires gleam warm and bright;
But far, and dim, yet Duffield's ray—
And many a mile lay in the way.
Excelsior.

"Oh, stay!" said Jones, "and let me rest
My weary horse upon this crest."
A tear stood in poor cabby's eye:
But still they answered with a sigh—
Excelsior.

"Try not this road," the toll man said—
"The gas burns dim in lamps ahead,—
The Derwent's stream is deep and wide:"
But franticly, the chessists cried—
Excelsior.

"Beware, collisions on the hill!
Beware, your horse don't get a spill!"
This was the toll man's last *good night:*
A voice replied, far up the height—
Excelsior.

* * * * * * * *

At Belper 'neath a snowy mound,
Poor cabby and his horse were found,—
Still grasping with a hand, like vice,
A whip fast bound in frost and ice.
Excelsior.

Near Duffield, in the twilight gray,
The chessists brave, but lifeless, lay;
Above them shone the morning star;
And hark! 'tis BLACKBURNE'S voice afar:
Check—check—check-mate.

Solution to No. 45.

THE sable Knight's advancing,
Wreak vengeance on the foe;
And bright their swords are glancing,
As blow e'en follows blow.

But from afar the white King
Surveys the crimson field,
And marks, with speed of lightning,
Its weakest point revealed.

Then one brief order given,
The Queen's brave prelate moves,
Nor fears the death spear driven,
When duty's voice approves.

And as the fair Queen falls slain,
Her King and love to save,
She falters—"We the day gain,—
We meet beyond the grave."

Written for "SOCIETY'S" PRIZE COMPETITION, for best 4-line

Epigrammatic Definition of Love.

COMMENDED.

A SIGH, a glance, can waken love, and lighten darkest gloom;
Nor pain, nor death can quench the spark—it lives beyond the tomb.
It is a "volume in a word,"—an "ocean in a tear;"
A foretaste e'en of joys above, whilst yet we linger here.

Solutions to Two-move Problems.

PAGES 10 TO 55.

No.
1.—Kt to Q2.
2.—R to Q7.
3.—Kt to Q3.
4.—Q to Q B3.
5.—Q to K B3.
6.—Kt to Q2.
7.—Q to K B sq.
8.—B to K R4.
9.—Q to K2.
10.—P to K6.
11.—R to B6.
12.—Kt to K Kt6.
13.—Kt to K Kt4.

No.
14.—Kt to K7.
15.—B to K3.
16.—B to B8.
17.—Q to K Kt3.
18.—Kt to B5.
19.—Q to R7.
20.—Kt to B4.
21.—Q to K8.
22.—Q to K Kt7.
23.—Q to Kt8.
24.—Q to Q B sq.
25.—P to K4.
26.—P to Kt8, becoming R.

No.
27.—B to Q B4.
28.—Kt to Q2.
29.—Q to B6.
30.—Q to Q3.
31.—Q to Q Kt3.
32.—Kt from Q3 to B5.
33.—P to Q7.
34.—B to Kt2.
35.—Kt to Kt6.
36.—Kt to Kt4.

No.
37.—Q to Kt4.
38.—Kt to K8.
39.—Kt to K2.
40.—Q to Q3.
41.—Kt to K B8.
42.—B to K B8.
43.—R to B3.
44.—R to K B3.
45.—B to R3.

46.

WHITE.	BLACK.
1 R to R6	Kt to K3 *(a)*
2 R x P ch.	K moves.
3 B or Kt mates.	
	(a) 1 Kt to K2.
2 Kt x B P ch.	P x Kt.
3 Kt to Kt6 mate.	

Several other variations.

Prizes in British Tourneys.

1882.

British Chess Magazine Verse Tourney.

FIRST PRIZE: J. PIERCE, M.A.

Motto:—"GOOD, MY LORD, WILL YOU SEE THE PLAYERS WELL BESTOWED."

Chess.

HAVE we no voice to sing thy praise, sublime
Caïssa? Who from depths of distant time
Hast with thy steady light the wise allur'd
And made life new. What pains have been endur'd
Unfelt beneath thy smile! Melpomene
The noblest verse hath fired; and strains there be
Deathless of battle and the god of arms;
Thou too art worthy; thine unfading charms
Still own their ancient power; yea and to those
Who know thee, more and more dost thou disclose
Those depths serene of thought which, like the blue
Of heaven above us, deepen as we view.

Thy victories are bloodless, yet how keen
The rapture of the strife; for then is seen
The strategy, the sacrifice, the blow
Sudden but strong that lays the victim low
And paralyses all his boasted power.
So 'mid dread hush, two mighty storm-clouds lower
In act to meet; how grim the space between!
At length the fierce encounter; then the sheen
Of lightning leaps from forth the cavernous glooms,
Above the trembling earth the thunder booms
And echoes to the hills: the hissing rain
Downsweeps; and then again and yet again
Glares the red flame that kills; and in the strife
The tempest revels, till its awful life
Ebbs out and all is peace.
Such joy they know
Who o'er thy chequered board meet, foe to foe.
Nor this thy sole delight: true poesy
Lives in the contest rare that fancy free
Creates and perfects with an artist's power.
Only the patient seeker can the dower
Of thy full beauty here successful find.
So have I seen in rough, forbidding rind
Of hardest flint the richest agate cas'd;
When polished o'er, what veins cerulean trac'd

Thro' its translucent depths, what gorgeous hues
Of amber moss and green! Such lights transfuse
The Problem: such to thine immortal fame,
The fiery joy that fills thy stern-set Game.

SECOND PRIZES (equal): REV. H. HODGSON.
JOHN RUSSELL, Glasgow.
THIRD PRIZE: ROBERT BENNETT.

Youth Verse Tourney.

FIRST PRIZE. By T. WINTER-WOOD.

GENIUS of Chess! Immortal spirit, soar,
Wafting thine incense sweet, to every shore.
From the far East to our loved Western strand,
By herald's voice proclaimed to every land;
'Midst camp of war, or peaceful cottage lone,
A harbinger of joy in every zone.
With—ah! How sweet!—an altar undefiled
By feuds of creed or flights of passion wild.
Immortal Chess! All-hallowed in the past,
May the glad influence to all ages last.
Revered wherever bard or poet sings,
Pastime of Princes—cherished game of Kings.

A refuge sweet from schoolboy's dreary page,
Ennobling "Youth" and renovating age.

Second Prize: Miss F. F. Beechey.

British Chess Magazine Epigram Tourney.

First Prize. By Mr. W. F. Payne, Abingdon.

BEHOLD, disastrous fate, a Problem cooked!
'Tis like some Castle safe from front attack,
To which, a little loophole overlooked,
A Knight gains fatal entrance at the back.

Second Prize. By Mr. J. A. Miles, Fakenham.

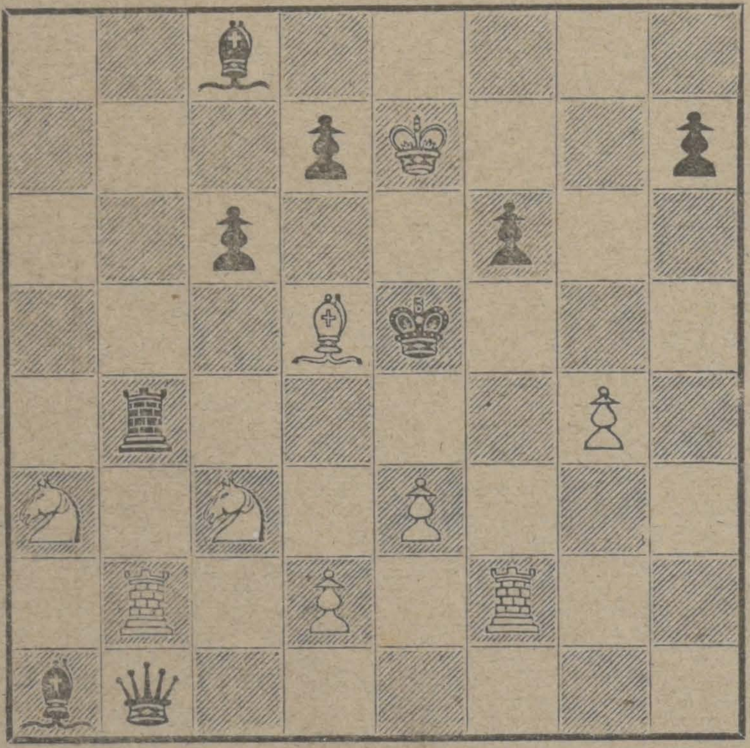
LIKE new-laid eggs Chess Problems are,
Though very good, they may be beaten;
And yet, though like, they're different far,
They may be cooked, but never eaten.

Prize Problems.

Chess Monthly Tournament.

SPECIAL PRIZE. DOUBLE-FIRST. Best Four-mover and Best Problem. By the Rev. A. CYRIL PEARSON; to whom was also awarded Third Prize for Best Set.

No. 1. BLACK. *No. 1.*



WHITE.

White to play, and mate in four moves.

"The gem of the set, and the Tournament; the originality and beauty of the leader renders the problem worthy of a place in the choicest selection of compositions by the greatest masters."

G

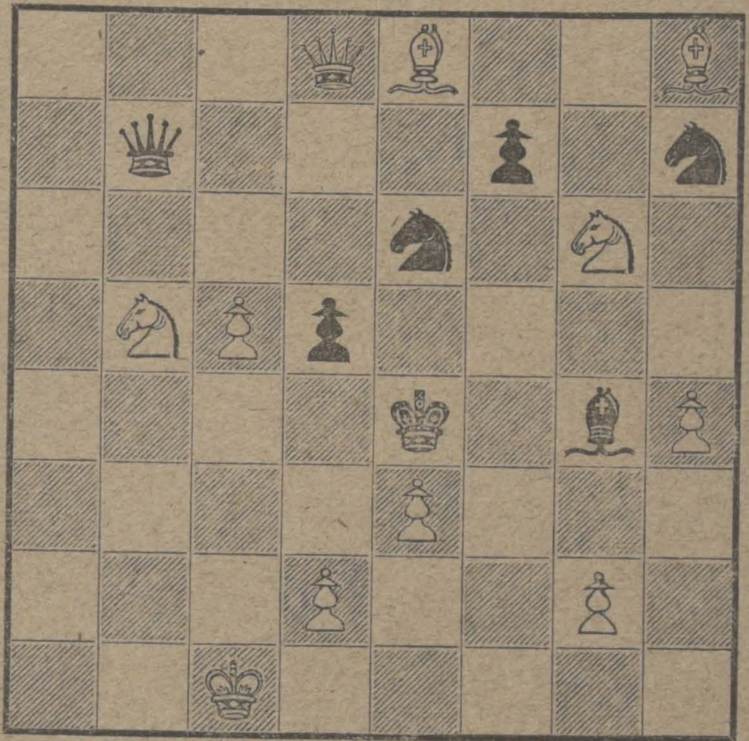
Chess Monthly Tournament (continued).

SPECIAL PRIZE. BEST THREE-MOVER.

By H. LEPRETTEL* (deceased); to whom was also awarded the First Prize for Best Set.

No. 2. *No. 2.*

BLACK.



WHITE.

White to play, and mate in three moves.

"This position deserves the highest praise; the action of the Queen over the whole area of the board is beautifully illustrated."

---

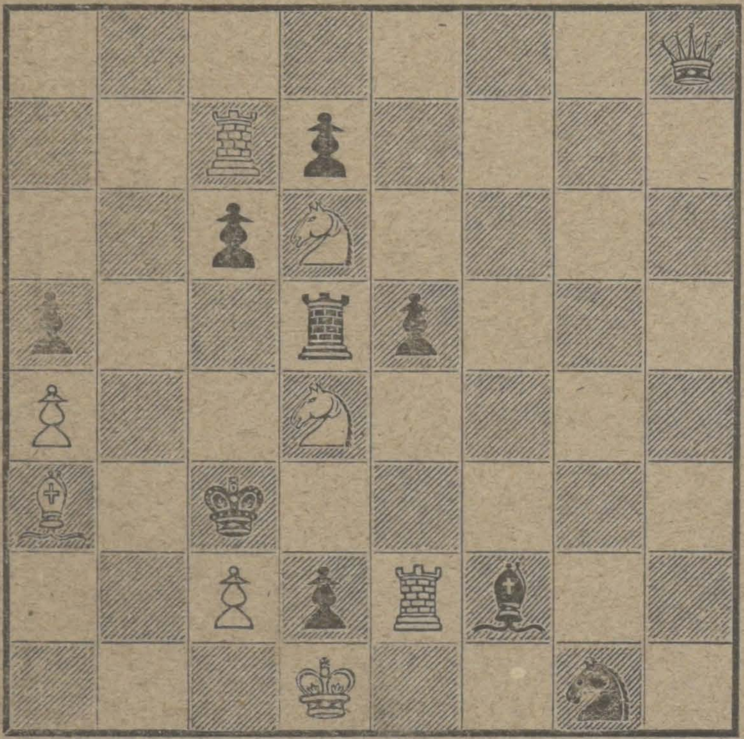
* "Monsieur Henry G. Pelletret, better known under the *nom de plume* of Leprettel, died November 20th, 1882, at his native town of Marseilles, aged 38. He ranked amongst the best and most original composers of the day; his loss is deplored by the whole chess world."

Chess Monthly Tournament (continued).

SPECIAL PRIZE. BEST TWO-MOVER.

By J. W. Abbott; to whom was also awarded the Second Prize for Best Set.

No. 3. BLACK. *No. 3.*



WHITE.

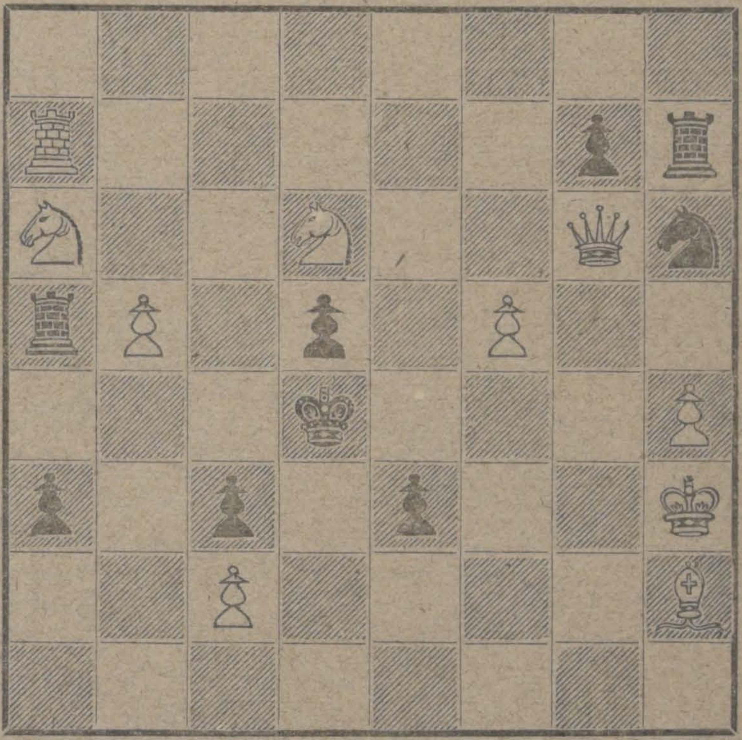
White to play, and mate in two moves.

"Best Two-mover in the competition. It contains more *body* than any other, and the first move is part and parcel of the idea."

Chess Monthly Tournament.

SPECIAL PRIZE. Best Three-mover—outside of the Prize Sets. By J. BERGER.

No. 4. BLACK. *No. 4.*



WHITE.

White to play, and mate in three moves.

"This three-mover stands head and shoulders above all the rest in point of idea, choice of the first move, and general construction."

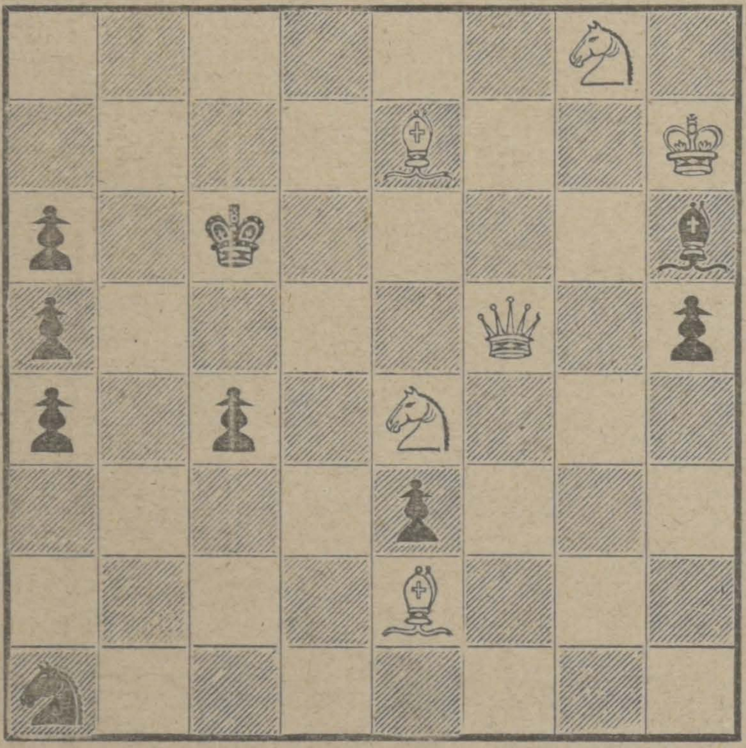
Leeds Mercury Supplement Tourney,
No. 4.

THREE-MOVE AND TWO-MOVE PROBLEMS.

Open only to residents in Yorkshire and adjoining counties.

Three Movers.—First Prize. By George Hume, Nottingham.

No. 5. BLACK. *No. 5.*



WHITE.

White to play, and mate in three moves.

Second and Third Prizes (equal) :—G. J. Slater, Bolton.
W. F. Greenwood, Sutton Mills.

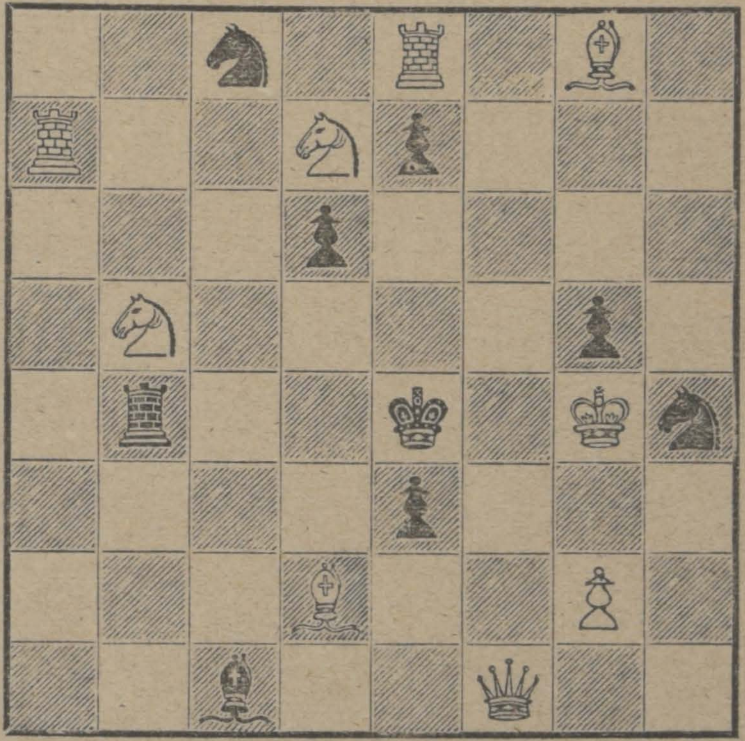
Fourth Prize,—J. Stonehouse, Sunderland, (since deceased).

Leeds Mercury Supplement Tourney (continued).

TWO-MOVERS.

FIRST PRIZE. By JAMES RAYNER, Leeds.

No. 6. BLACK. *No. 6.*



WHITE.

White to play, and mate in two moves.

SECOND PRIZE:—GEORGE J. SLATER, Bolton.

THIRD PRIZE:—W. F. WILLS, Houghton le Spring.

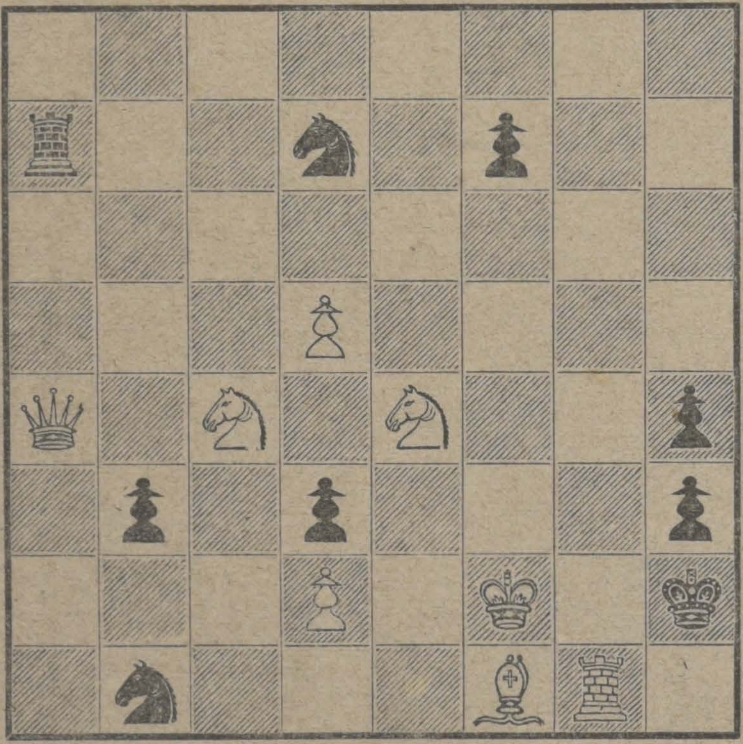
FOURTH PRIZE:—FRIDESWIDE F. BEECHEY, Matlock Bath.

British Chess Magazine Tourney.

[CONDITION: Mainplay to be 1 Kt to Q R5, 2 Kt to K Kt5, 3 Q mates; or first two moves reversed].

FIRST PRIZE. By W. A. SKINKMAN, U.S.A.

No. 7. BLACK. *No. 7.*



WHITE.

White to play, and mate in three moves.

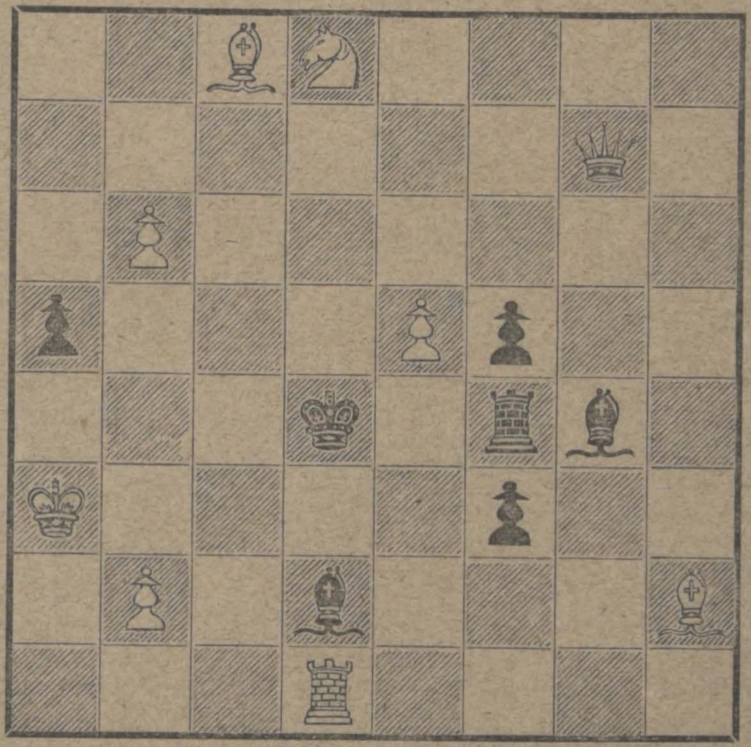
SECOND PRIZE:—GEORGE J. SLATER, Birmingham.
THIRD PRIZE:—H. F. L. MEYER, Sydenham.
FOURTH PRIZES (equal):—H. BLANCHARD, Lancaster.
F. W. MARKWICK, Brighton.

British Chess Magazine.

Best Three-mover in the Yearly Competition.

By T. B. Rowland, Dublin.

No. 8. *No. 8.*



White to play, and mate in three moves.

Best Two-Mover:—T. B. Rowland, Dublin.

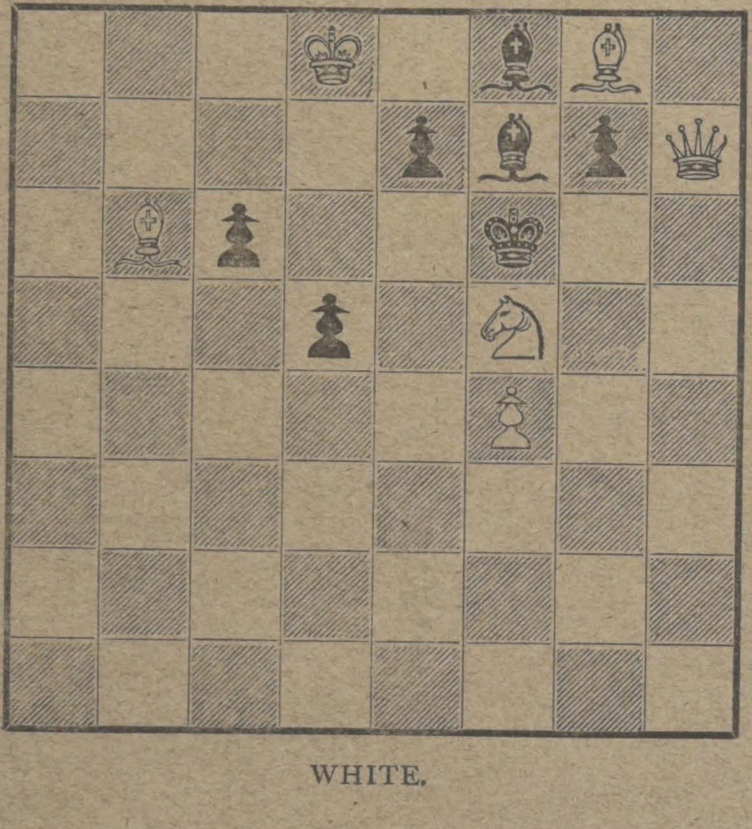
Best Four-Mover:—F. af Geijersstam.

Boys' Newspaper Tourney, No. 3.

Selected Problem from the First Prize Set.

By GEORGE HUME, Nottingham.

No. 9. BLACK. *No. 9.*



WHITE.

White to play, and mate in two moves.

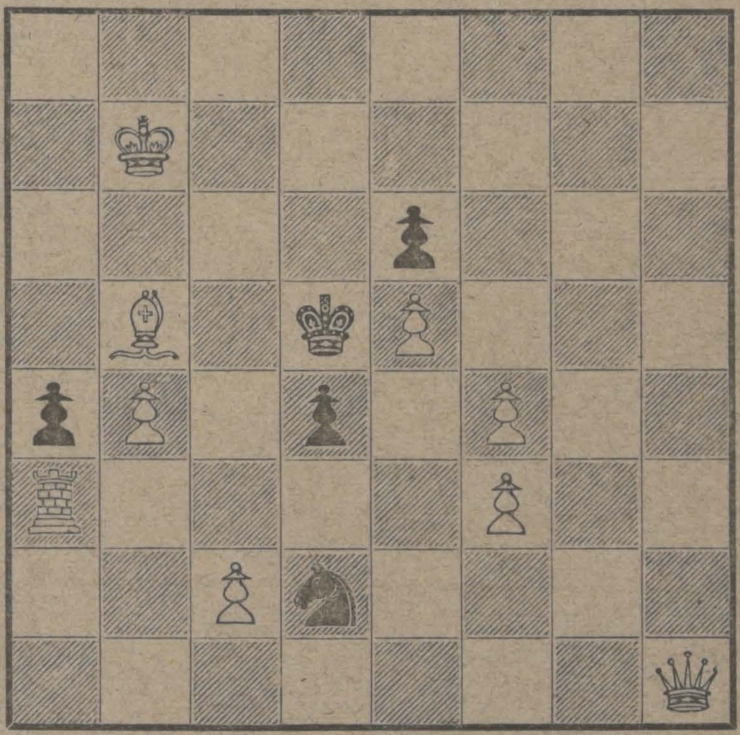
Youth Tourney.

Selected Problem from the First Prize Set.

By Donald Mackay, Gloucester.

No. 10.

No. 10.



White to play, and mate in ~~three~~ two moves.

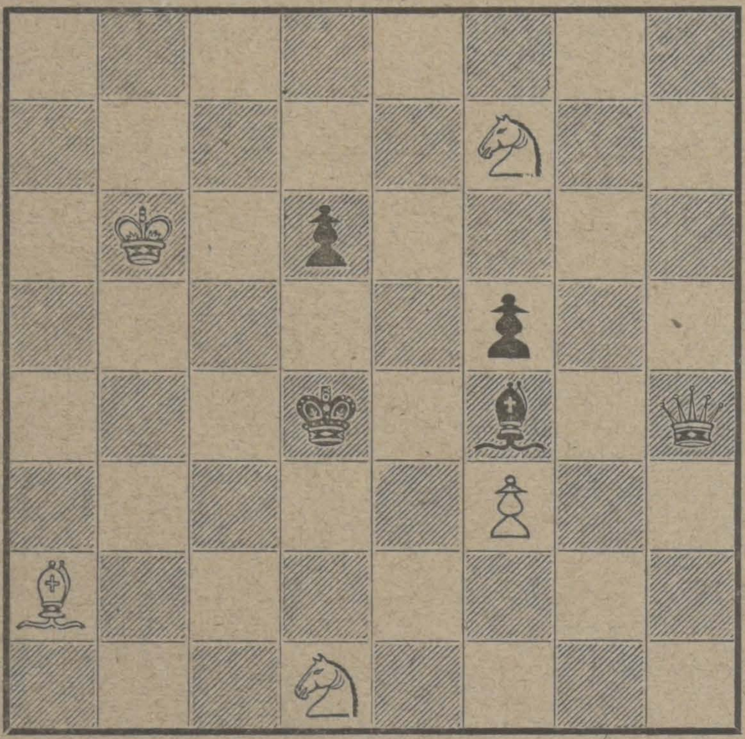
The Judges pronounced the set "of great merit."

Youth Tourney (continued).

Selected Problem from Second Prize Set.

By E. J. WINTER-WOOD, Croydon.

No. 11. BLACK. *No. 11.*



WHITE.

White to play, and mate in two moves.

This Problem was pronounced to be "of considerable merit."

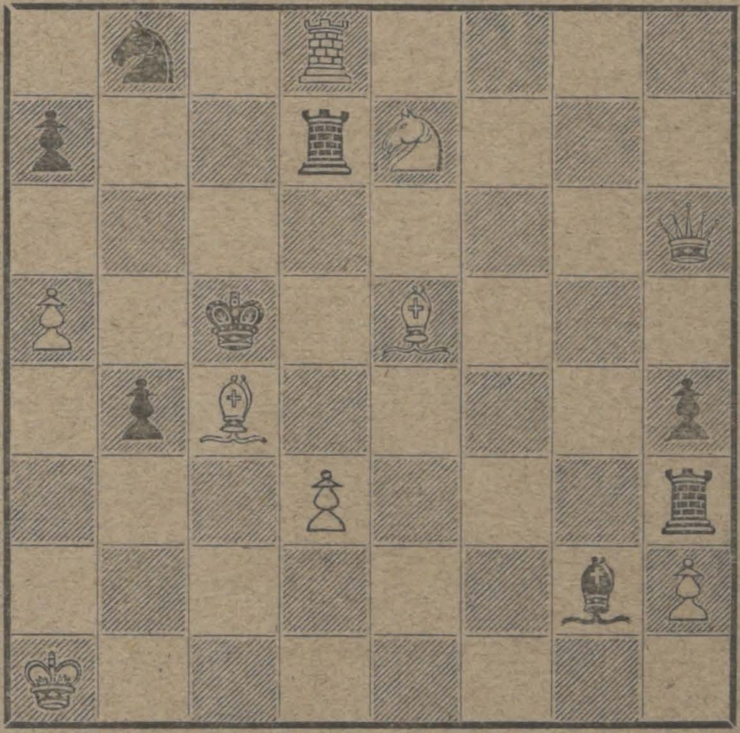
PRIZES FOR BEST SINGLE PROBLEMS (equal):—
GEORGE HUME. FRIDESWIDE F. BEECHEY.
Both "very fine."

Croydon Guardian Local Tourney.

FIRST PRIZE.

By CAPTAIN A. BEAUMONT, Norwood.

No. 12. BLACK. *No. 12.*



WHITE.

White to play, and mate in two moves.

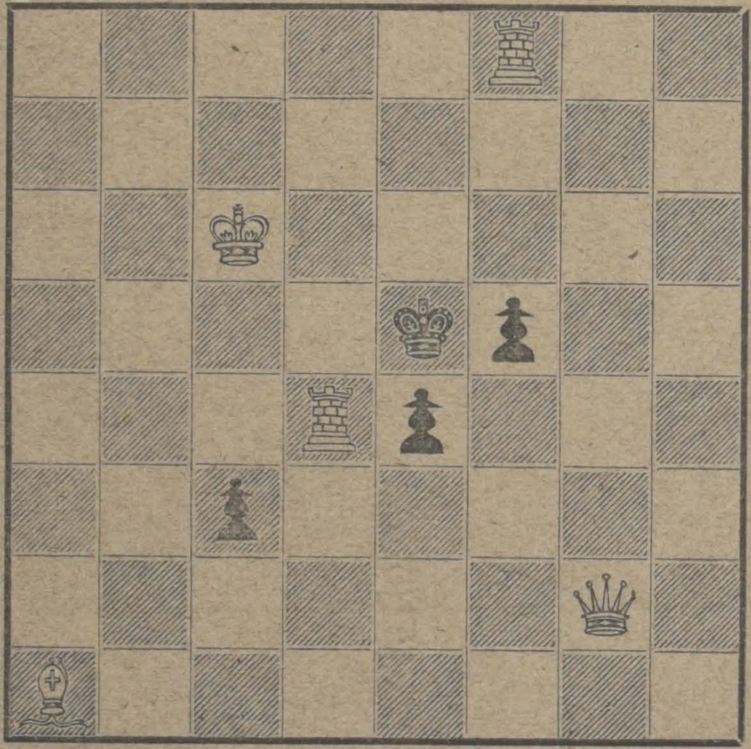
SECOND PRIZE:—WALTER WARING, M.A., Norwood.

Brighton Guardian Tourney.

FIRST PRIZE.

By J. P. LEA, Handsworth.

No. 13. BLACK. *No. 13.*



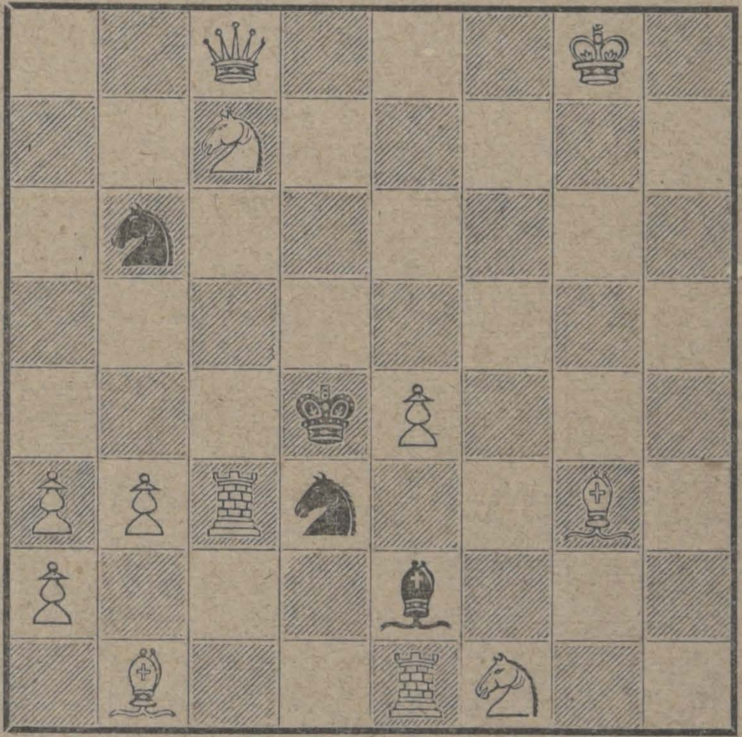
WHITE.

White to play, and mate in two moves.

Brighton Guardian Tourney (continued).

SECOND PRIZE. By A. F. MACKENZIE, Jamaica.

No. 14. BLACK. *No. 14.*



WHITE.

White to play, and mate in two moves.

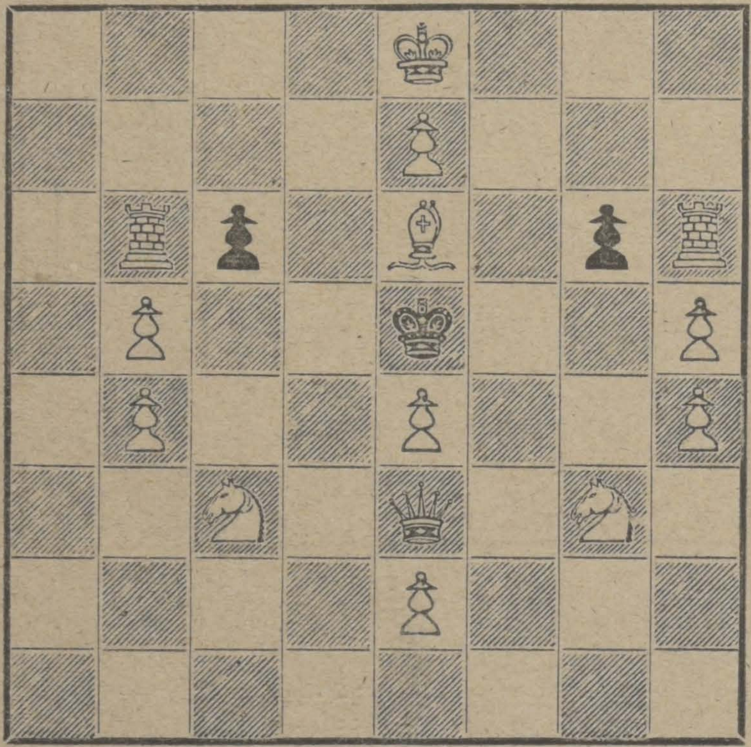
THIRD PRIZE:—W. JENSEN, Denmark.
FOURTH PRIZE:—A. F. MACKENZIE, Jamaica.
FIFTH PRIZE:—J. JESPERSEN, Denmark.
SIXTH PRIZE:—A. F. MACKENZIE, Jamaica.
SEVENTH PRIZE (equal):—LIEUT. NOACK, Germany.
J. G. NIX, Tennessee.

The Sussex Chess Magazine Octopus Puzzle Competition.

Prize for Best Position having Most Solutions.

By T. B. Rowland, Dublin.

No. 15. BLACK. *No. 15.*



WHITE.

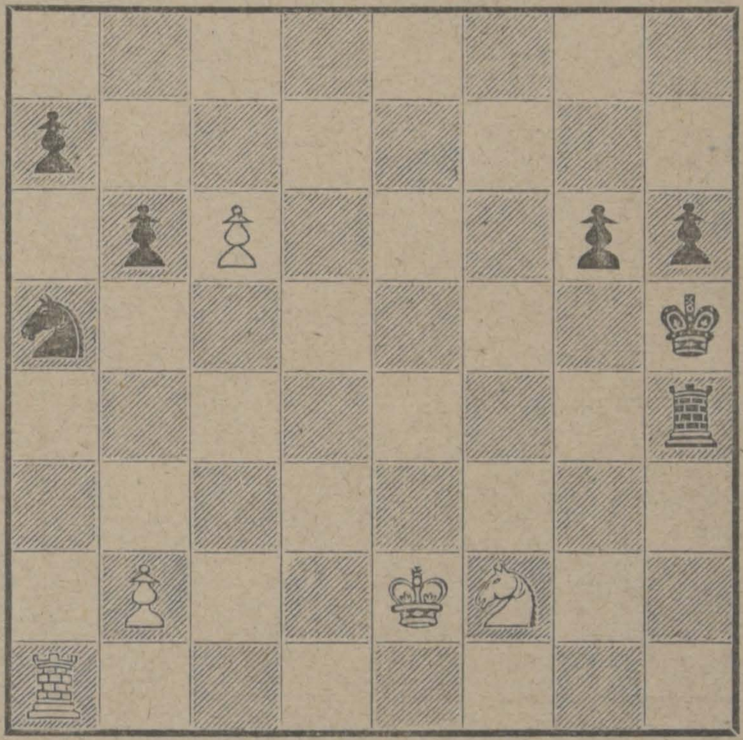
White to play, and mate in two moves.

How many key moves are there?

Society "End-Game Tourney.

FIRST PRIZE. By CHARLES COSTER, London.

BLACK.



WHITE.

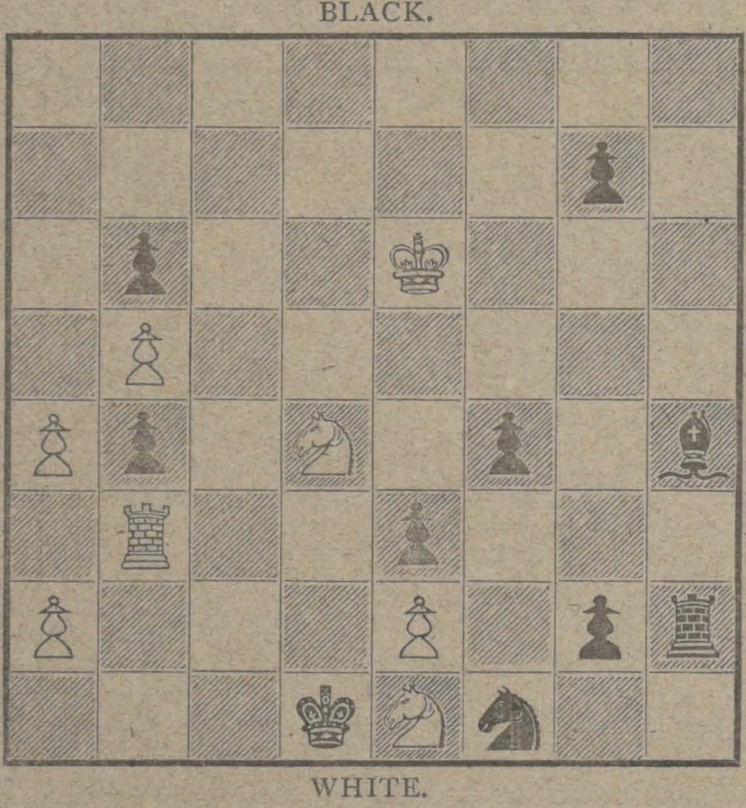
White to move, and win.

WHITE.	BLACK.
1 P to B7	1 R to Q B5
2 R to R square check	2 K to Kt4
3 R to Q B square	3 R x R
4 Kt to K4 check	4 K to B5
5 Kt to B3 and wins.	
	For if 5 R to B7 check
6 K to Q square	6 R to Q7 check
7 K to K square, &c.	

With other variations.

SOCIETY "END-GAME" TOURNEY *(continued).*

Second Prize. By Herr Horwitz.



White to move, and win.

WHITE.	BLACK.
1 R to Kt square check	1 K to Q7
2 Kt (K square) to B3 check	2 K to B6
3 R to Kt3 check	3 K to B5
4 Kt to K5 check	4 K x Kt *(a)*
5 R to Q3 check	5 K to K5
6 Kt to B3	6 B to B3
7 R to Q4 check	7 B x R
8 Kt to Kt5 mate.	

(a) If 4 K to B4, 5 R to Q3, &c.

Solutions to Prize Problems.

NOTE.—The sign x signifies "takes."

No. 1 (Pearson).—1 Kt (R3) to Kt5, 1 P x Kt *(a)*, 2 B to B4, 2 P x B, 3 P to Q4 ch, 3 P x P en pas, 4 R to B5 mate. If 2 R x B, 3 R x P ch, 3 Any, 4 K R, Q R, or P mates acc. *(a)* 1 Q to Q6, 2 Kt to Q6, 2 Q to Kt3, 3 R to B5 ch, 3 Q x R, 4 Kt mates.

No. 2 (Leprettel).—1 Q to Kt6, 1 K to Q6 *(a)*, 2 Kt to B3, 3 B or Kt mates. *(a)* 1 K to B4, 2 Q x Kt ch, 3 Kt mates.

No. 3 (Abbott).—1 R x P.

No. 4 (Berger).—1 Kt to Kt7, 1 R x Kt *(a)*, 2 Q to Q6, 3 R to R4, or Q mates acc. *(a)* 1 K to B5 *(b)*, 2 Q to Kt6, 3 Q or Kt mates acc. *(b)* 1 K to K5, 2 P to B6 ch, 3 Q mates, &c.

No. 5 (Hume).—1 Q to B3, 1 K to Kt4 *(a)*, 2 Q to B6, 2 Any, 3 Kt to B3 mate. *(a)* K to Q4, 2 Kt to B3 ch. 2 Any, 3 Q mates. Other variations.

No. 6 (Rayner).—1 B to Q Kt3.

No. 7 (Shinkman).—See Problem, page 16.

No. 8 (Rowland).—1 Q to R6, 1 K to K or Q6 *(a)*, 2 Q x R, 2 any, 3 Q or B mates acc. *(a)* 1 K to B4 *(b)*, 2 Q to Q6 ch, 2 K moves, 3 Q or B mates acc. 1 Any other, 2 R x B ch, 2 Moves, 3 Q mates acc.

No. 9 (Hume).—1 Kt to K3.

No. 10 (Mackay).—1 Q to Q sq.

No. 11 (Wood).—1 Kt to K5.

No. 12 (Beaumont).—1 Q to B sq.

No. 13 (Lea).—1 Q to R3.

No. 14 (Mackenzie).—1 Q to K3.

No. 15 (Rowland).—1 B to any, 1 Q to Kt5 ch, 1 Q to B5 ch, &c. 13 solutions.

Additional Subscribers.

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Chess Blossoms.

ERRATA.

Page 22, Problem 13.—The Black B at Q B sq. should be a White B.
Page 25, Problem 16.—The White Kt at Q B2 should be a Black Kt.
Page 28.—For 16 read 28.
Page 53.—For Burlinhame read Burlingame.
Page 58.—Footnote should read—"Problems and their Construction," in *Leeds Mercury Weekly Supplement*. Mr. J. WHITE, the able Editor of the column, kindly gave permission to republish extracts from the articles in question, hence the appearance of his name.
Page 76.—For burried read buried.
Page 81, line 4.—For and read an.
Page 83, line 1.—For Collander read Callander.
Page 87, line 9.—For maids asleep read maids all asleep.
Page 95.—For 1 Kt to Q2 read 1 Kt to Q B2.
,, 7 Q to K B sq. ,, 7 Q to Q B square.
,, 19 Q to R7 ,, 19 Q to K R7.
,, 20 Kt to B4 ,, 20 Kt to Q B4.
,, 23 Q to Kt8 ,, 23 Q to Q B7.
Page 96.—For 35 Kt to Kt6 ,, 35 Kt to K6.
,, 43 R to B3 ,, 43 R to K B3.
Page 107.—For Birmingham read Bolton; for Skinkman read Shinkman.
Page 119, No. 7.—For page 16 read page 107.
No. 14.—For Q to K3 read Q to R3.